

modern PHOTOGRAPH

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**HOW TO CHOOSE
A 35MM FILM**

**CAMERA REPORT:
THE LINHOF
SUPER TECHNIKA**

**THE WORLD'S
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PETER GOWLAND





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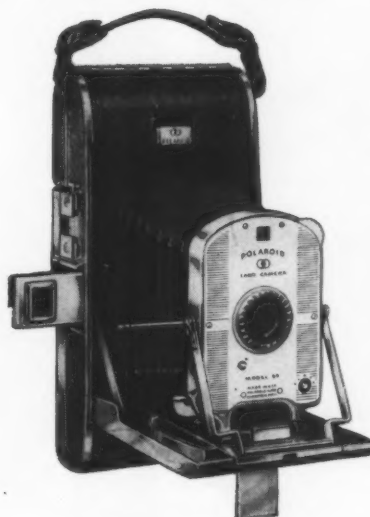


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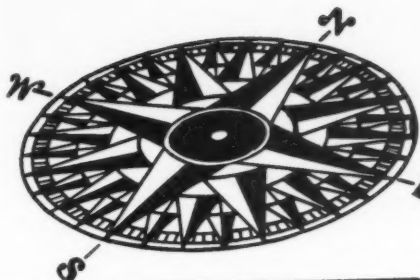
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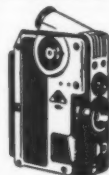
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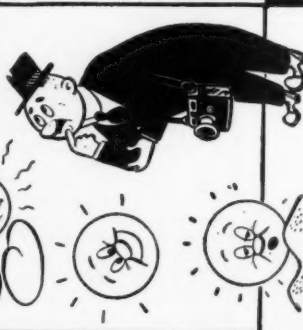
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SEPTEMBER 1953, VOL. 17, NO. 9

ARTICLES

- 46 PAUL STRAND: A COMMENTARY ON THE NEW WORK OF THIS FAMOUS PHOTOGRAPHER *by Nancy Newhall*
- 54 A JET LOOPS: HOW SOME STRIKING AVIATION PICTURES WERE MADE *by Michael Field*
- 56 LINHOF: REPORT ON A FAMOUS CAMERA *by Eric Schaal*
- 62 TOP OR BACK LIGHT? HOW TO USE TWO IMPORTANT TECHNIQUES
- 64 WORLD'S FASTEST FILM? MODERN TESTS ILFORD HPS *by John Wolbarst*
- 66 WHY TAKE IT STRAIGHT? NORMAN ROTHSCHILD SHOWS YOU HOW TO MAKE DIFFERENT CIRCUS PICTURES *by Herbert Keppler*
- 72 WHICH 35MM FILM WILL DO THE JOB? MAKE SURE YOUR CAMERA'S LOADED WITH THE RIGHT FILM *by Norman Rothschild*
- 76 THE KEY: IMAGINATION. THREE CREATIVE USES OF CAMERA AND DARKROOM TECHNIQUES *by Jacquelyn Judge*
- 108 THEY WON THE INTERSERVICE PHOTO CONTEST: MODERN GIVES TEN VALUABLE PRIZES

MOVIE SECTION

- 81 DR. CINEMA SAYS: HERE'S WHAT I LEARNED AS A PSA MOVIE COMPETITION JUDGE
- 82 DUPLICATE YOUR HOME MOVIES *by Ernst Wildi*
- 84 IT'S MOVIES FOR ME: SAYS STAN KUBRICK, EX-STILL PHOTOGRAPHER *by Iris Owens*
- 86 CINE-KINKS
- 99 NO TRIPOD? IMPROVISE! *by Harry Speese*

DEPARTMENTS

- 10 THE LAST WORD: LETTERS FROM OUR READERS
- 14 COFFEE BREAK WITH THE EDITORS
- 22 BEHIND THE SCENES: NEWS OF THE PHOTO INDUSTRY
- 24 WHAT'S AHEAD? MORE ON DEPTH PERCEPTION *by Lloyd E. Varden*
- 28 SALON CALENDAR
- 30 NEW PRODUCTS
- 42 NEW PHOTO BOOKS
- 78 THE CAMERA CLUBS *by Mabel Scacheri*
- 90 "I TRIED IT MYSELF": PRIZE PICTURES FROM OUR READERS
- 92 PHOTO CONTEST
- 102 MODERN STEREO: ANSWERS TO MORE QUESTIONS FROM MODERN'S READERS *by Bart Brooks*

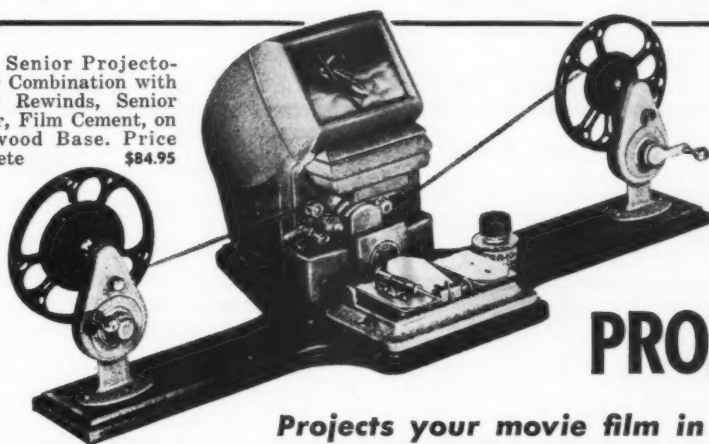
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L.N. 90mm. F1.8 Angenieux c	167.00
L.N. 135mm. F1.5 Xenar c	39.00
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Argus A-3 F 3.5 Case Flash	89.50	89.50	35.00
Argus 21 F 3.5 c	62.10	35.00	25.00
Argus C-4 F 2.8 c	89.50	54.00	40.00
Bolsey B. F 3.2 c	61.50	29.00	18.00
Bolsey B2 F 3.2 c	73.50	44.50	34.00
Bolsey B 22 F 3.2 c	79.50	36.00	16.00
Bolsey C F 3.2 Reflex c	109.50	63.00	50.00
Bolsey B 22 F 3.2 Reflex c	119.50	55.00	45.00
Karomat F 2 RF c	164.10	98.00	70.00
Kodak 35 RF F 3.5 c	31.15	44.50	30.00
Kodak Pony R28 F 4.8 c	89.50	19.95	14.00
Mercury II F 2.7 c	21.50	15.00	15.00
EXA F 2.9 Meritar c	81.00	81.00	30.00
EXA F 3.5 Tessar c	119.75	89.00	70.00
Contessa F 2.8 RF, Meter c	214.00	114.00	90.00
Revers Stereo F 2.5 c	174.50	159.00	80.00
Diax II F2 Xenon RF c	79.50	45.00	45.00
Robot Star D F 1.9 Xenon c	249.50	159.50	125.00
Rectaflex F2 Xenon c	295.00	167.00	105.00
Voigtlander Vito III F2 RF c	159.50	119.00	95.00
Voigt. Prominent F1.5 RF c	273.00	178.00	130.00
Voigt. Vito II F3.5	54.50	34.50	20.00
Skopor. Promtor c	164.10	114.00	95.00
Retina IIA, F2 Xenon, MX c	159.00	95.00	60.00
Retina IA, F2.8 Elmar MX c	159.00	95.00	60.00
Stereo Realist F3.5 c	99.50	80.00	45.00
Ditto 99, F2.8 Dittar c	99.50	80.00	45.00

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Ciroflex D F3.5 c	48.00	36.00
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Graflex 22 400F F3.2 c	158.00	75.00
Auto Rolleiflex F3.5 Xenar c	117.00	85.00
Auto Rolleiflex F3.5 Tessar c	128.00	100.00
Xenar c	265.00	164.50
Auto Rolleiflex X-M F3.5	285.00	184.00
Maseblad F2.8 c	499.50	322.00
Ricohflex F3.5	39.50	28.00

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Super Ikonta B-M-X F2.8	236.00	157.00
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23 Busch F4.5 c RF	109.95	69.00
23 Ann Sp. Graphic F4.5 RF	99.00	75.00
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45 Ann Sp. Graphic F4.5	139.00	100.00
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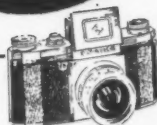
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Keystone Olympic F2.5 c.	78.00	44.50 34.00
DeJur Citation F2.5 c.	77.50	42.50 32.00
DeJur Fadematic Turret F1.9 c.	157.50	97.00 78.00
Bolex LB F2.8 c.	97.00	59.00 40.00
Bolex H8 Leader F1.9 c.	291.50	179.00 145.00
B&H Automaster F1.9 c.	118.00	90.00
B&H Autoload 200 F1.9 c.	199.95	124.50 100.00
B&H Mag 200 Turret F1.9 c.	259.95	167.00 125.00
PathoSuper Sound Sp. Turret	450.00	289.00 215.00
Revere Mag F2.5 c.	157.50	78.50 55.00
Auricon Cine Voice	695.00	495.00 400.00
Bolex H 16 Leader F1.9 c.	299.50	189.00 150.00
B&H 70 DL w/ f1.9 ctd.	385.50	288.00 190.00

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Keystone K70, 800W. case.	79.50	40.00
Keystone K80, 800W. case.	99.95	50.00
Keystone K66, 750W. case.	127.50	65.00
Revere 48 750W. cc.	160.00	97.00 75.00
B&H 273 750W. cc.	199.95	124.50 100.00
B&H 285C Sound Proj.	449.95	269.50 220.00
B&H 202 Sound Recording Proj.	699.95	458.00 390.00
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USED Golde Manumatic, 300w. blower	\$58.50	\$33.00
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USED TDC Mainliner, 300w. blower, with selection	62.50	39.95
USED TDC Streamliner Duo, 300w. blower	69.50	41.00

We regret having erroneously described TDC Projectors in our Aug. ad as Like New. The equipment so offered was used.

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Bantam Special, Ekaf F2, like new..... 89.50
Vilosa, ctd. F2, Synchro, like new..... 115.00
Robot IIA, ctd. Biotar F2, M-X, like new..... 115.00
Auto-Retina IIA, ctd. Xen. F2, M-X Syn, l. n. 119.50
Kine Exakta V-X, T-ctd. Tes. 3.5, Preset, l. n. 179.50

LEICA, CANON:
Leica A, Elmar 3.5, like new.....\$ 45.00
Leica F, cpd. Nr., Elmar 3.5, like new..... 85.00
Leica IIC, ctd. Elmar 3.5, like new..... 115.00
Leica G, ctd. Summar F2, like new..... 115.00
Canon IIB, coated Serenar 1.9, like new..... 115.00
Leica IIC, ctd. Elmar 3.5, like new..... 115.00
Same, ctd. Summar F2, like new..... 169.50
Same, ctd. Summarit 1.5, like new..... 225.00
Leica IIF, ctd. Summarit F2, like new..... 215.00
Same, ctd. Summarit 1.5, like new..... 255.00
Canon IV-S-2, ctd. Seren. 1.8, Full Syn, l. n. 215.00
Ctd. Hektor 6.3, 28mm, chrome, l. n. 89.50
T-ctd. Biogon 3.5, 35mm, chrome, like new 69.50
T-ctd. Biogon 2.8, 35mm, lwt., like new..... 115.00
Ctd. Elmar 3.5, 50mm, chrome, l. n. 39.50
Ctd. Summarit 1.5, 50mm, chrome, l. n. 105.00
T-ctd. Sonnar F2, 85mm, lwt., like new..... 249.50
Ctd. Summarit 1.5, 85mm, chrome, like new 69.50
Ctd. Elmar F4, 90mm, chrome, like new..... 39.50
Ctd. Serenar F4, 100mm, chrome, NEW..... 49.50
Ctd. Culminar 4, 135mm, chrome, NEW..... 69.50
Ctd. Serenar F4, 135mm, chr. & blk., l. n. 79.50
Ctd. Hektor 4.5, 135mm, chrome, like new 109.50
Leica IIF Flashgun, like new..... 15.00
Tewe Zoom Finder, N. \$35.00; Imaresh, l. n. 32.50
Leitz all-metal cassettes, new type, l. n., ea. 2.25

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Contax IIA, T-ctd. Sonnar F2, like new..... 225.00
Contax S, T-ctd. Biotar F2, Preset, l. n. 149.50
Contax D, T-ctd. Biotar F2, Preset, l. n. 169.50
Nikon, coated Nikkor 1.4, Synchro, like new 215.00
Ctd. Nikkor 3.5, 35mm, chrome, NEW..... 69.50
Ctd. Biogon 2.8, 35mm, like new..... 95.00
T-ctd. Biogon f. Contax IIA, IIB, NEW..... 169.50
T-ctd. Tess. 4.5, 40mm, for Contax D, NEW..... 169.50
Triotar F4, 85mm, chrome, like new..... 65.00
Sonnar F4, 135mm, chrome, like new..... 79.50
T-ctd. Sonnar F4, 135mm, lwt., NEW..... 219.50
T-ctd. Triotar F4, 135mm, f. Contax D, NEW 55.00
Sonnar 2.8, 18cm, chrome, like new..... 245.00
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Contax Copying Stand, like new..... 19.50
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Ciroflex D, ctd. 3.5, Alphax Synchro, l. n. 49.50
National Graflex II, Tessar 3.5, like new..... 49.50
Nioxflex 9 x 12cm, Tess. 4.5, like new..... 59.50
RB Graflex 3 1/4 x 4 1/4-D, ctd. Ross 3.5, l. n. 89.50
Hioflex IIA, T-ctd. Tessar 3.5 Synchro, l. n. 105.00
Auto-Rollei, Tessar 3.5, like new..... 105.00
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Same, T-ctd. Tessar 2.8 (X), like new..... 165.00
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Sup. Ikonta C, T-ctd. Tes. 3.5, M-X, l. n. 109.50
Century Graphic, ctd. Ek. 4.5, KRF, l. n. 115.00
3 1/4 x 4 1/4 Ann. Graphic, ctd. Ek. 4.7, Syn. 110.00
4 x 5 Pacem. Speed, ctd. Ek. 4.7, KRF, Sol. 129.50
Polaroid Back f. 4 x 5 Graphic, l. n. 55.00

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Same, ctd. 1.9, like new..... 95.00
B&N Auto-8 M8, Turr., ctd. 2.5, like new..... 75.00
Keystone A-7, 16mm, ctd. 2.5, like new..... 39.50
Keystone A-9, 16mm, ctd. 2.5, like new..... 75.00
Same, ctd. 1.9, like new..... 75.00
Keystone A-12, 16mm, Turr., ctd. 2.5, l. n. 79.50
Same, coated 1.9, like new..... 99.50
16mm Mag. Cine Kodak, coated 1.9, like new 89.50
B&N Autoflood 16mm, ctd. 2.5, like new..... 95.00
Same, coated 1.9, like new..... 105.00
B&N Automaster 16mm Mag. Turr., ctd. 2.5 l. n. 115.00
Same, coated 1.9, like new..... 125.00
B&N Fimo 70-DA, 16mm, Dallmeyer 1.5, l. n. 185.00
Bolex H-8 standard, ctd. Nipkor 1.9, used... 185.00
Keystone A-75, 16mm, 500 W. w. case l. n. 55.00
Kodascope EE, 16mm Proj., 500 W., like new 37.50
Argus P8B-200, 200 W., slower, like new case 37.50
Gode Coronet, 200 W., sl., used, case..... 37.50
TDC Snow-Pak, 300 W., slower, used..... 49.50
TDC Mainliner, 300 W., Semimatic, used..... 49.50
B&N Filmosound, 300 W., Sound Projector, R. 129.50

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Tele-Dalton 8.5, f. Exakta B, like new..... 45.00
BAL Tele 6.3, 140mm, f. Natl. Graflex, l. n. 45.00
T-ctd. Tess. 3.5, 135mm, f. Primatone II, NEW 95.00
Ctd. Angulon 5.6, 90mm, Comp. Rap. Synch., NEW 49.50
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Graf Super Anar. 5.5, 12 1/2", B&N, l. n. 105.00
Ctd. Tele-Optar 5.6, 15", B&N, like new..... 110.00
Ctd. Xenar 4.5, 300mm, Comp. Synchro, l. n. 49.50
Goriz Hyvar 4.5, 38cm, blk., like new..... 69.50
Craig 8mm Foldaway Editor, like new, case... 125.00
Leitz Focomat IIA, ctd. 2.5, like new..... 149.50
Omega D-II, colorhead, ctd. Kodak 4.5, l. n. 149.50

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the last word

Praise From A Pro

Sirs:

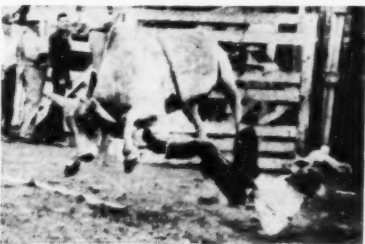
I wanted to let you know that although I have been a "pro" for eight years I find lots of hints and helpful items in the pages of your magazine. Lancaster, Pa. Doris J. Mowrer

Ride 'Em Cowboy

Sirs:

After reading *Shoot The Rodeo* in the May issue, I grabbed my Crown Graphic and hid myself to the local rodeo arena to try it out.

I found plenty of excitement and exercise, just as Mr. de Dienes predicted.



In no time at all I learned to go up a high fence like a squirrel, with a camera in one hand, and a mad bull nipping at the seat of my pants. Here is one of the photographs I made, exposed at f/8 and 1/400 sec.

Fort Worth, Texas Frank F. Phillips

Canned Developers

Sirs:

While there will always be plenty of people who buy and use canned developers some of us will continue to mix our own, no matter how out-of-date that makes us. I want it always to be fresh. If I should stock up on cans, some of them might be on my shelf for a long time.

Brooklyn, N. Y. Harry C. Ferris

• The Manufacturing Department of Eastman Kodak Co. has this to say on the subject of hermetically sealed tins of developers and other chemicals: "Keeping properties will vary with the temperature of storage and the nature of the chemicals. In general, we expect our photographic chemicals will keep indefinitely in the unopened package provided they are stored under reasonably good conditions. Accelerated aging tests, designed to predict the keeping properties of the product, are made on our various packaged chemicals. Although two years' satisfactory keeping is considered the minimum requirement, we know from experience that these products will keep satisfactorily for a much longer period when they are not subjected to temperatures above 105 degrees Fahrenheit."—Ed.

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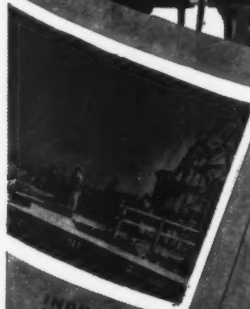
PHOTOGRAPHY"

Yves Beauchamp

Yves Beauchamp
Montreal, Canada

"Some time back I decided to sell my five and ten cent store and get into Photography, since I knew the field put no limit on the amount of money one can make. But I needed training. I chose your school because of its fame. My picture-taking improved almost at once. Soon after starting, I opened a studio in my home and now have as many as six working for me on the busiest days of the week. I make much more than I did in my store. Even while learning, I made enough to pay for the course and support my wife and two children besides. Anyone who takes the NYI Home Study Course can succeed as I have."

November, 1952



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As a student, you **LEARN BY DOING** — just as Yves Beauchamp did. Pictures you make and send in test your progress. Your instructors write you personally, show how to improve your work, and provide you with valuable help and advice to guide you at every step. You are shown how to earn money 90 ways in photography, how to cash in with your camera right from the start! Send for our big **FREE** book. Read the proof of the glamorous, exciting opportunities open to trained photographers everywhere. Mail the coupon **TODAY!**

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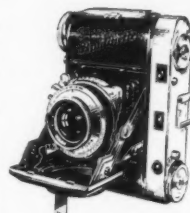
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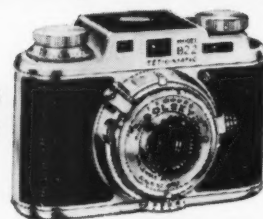
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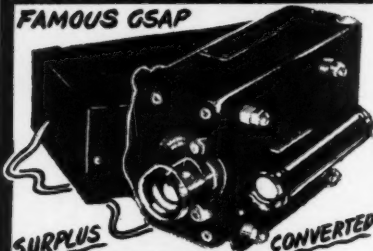
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COFFEE BREAK

with the editors

THIS MONTH'S COVER . . .

Barbara Osterman, whose form and face are familiar landmarks on America's best magazine covers, was photographed by Peter Gowland who lives on the West Coast where the sun shines all the time, supposedly.

Gowland informs us that all you need to duplicate the shot is: a 5 x 7 view camera, Ektachrome, a 14 in. Commercial Ektar lens, aluminum foil for a reflector and an exposure of 1/25 sec. at f/12. And Osterman, of course. Well it sounds easy.

THE CANDID COMRADE . . .

Photography's a major hobby here in the United States. Behind the Iron Curtain, however, the people may be feeling a bit different about it.

According to an Associated Press dispatch from Vienna, Czechoslovakia has set up a "camera control" to stop absenteeism.

"If these allegedly sick workers" reads the announcement, "are found in their gardens or working elsewhere, their pictures will be taken and published."

"Also factory workers who leave their jobs early will be photographed and their pictures publicized."

This seems to be one type of documentary photography which no amateur will wish to emulate here.

THE DANGERS OF FAME . . .

Yale Joel, named magazine photographer of the year by the National Press Photographers Association and Encyclopaedia Britannica in their 10th annual competition, excitedly tele-



YALE JOEL, © LIFE MAGAZINE

In his portfolio: TV star Wally Cox.

phoned his wife the good news about his prize-winning portfolio:

"Dear, your husband has been named photographer of the year," said Joel.

"He's been named what?" asked the voice on the other end of the line.

"Photographer of the year," repeated Joel.

"Mister, you must have the wrong number," answered the telephone voice. "My husband's a plumber."

YOUNG PHOTOGRAPHER . . .

Lisa Larsen, named winner of the Woman's Portfolio division of the



ALFRED EISENSTADT, © LIFE MAGAZINE

Lisa Larsen—Junior Miss

NPPA and Encyclopaedia Britannica competition, is young, blonde, pretty and a photographer for *Life* magazine. She had her troubles also.

One of her awards was a complete set of the Encyclopaedia. When Lisa unpacked her set, she found that she had been shipped a Junior Encyclopaedia for young girls and boys.

There is a rumor that she was forced to produce her birth certificate to exchange the set for the adult edition of the Britannica.

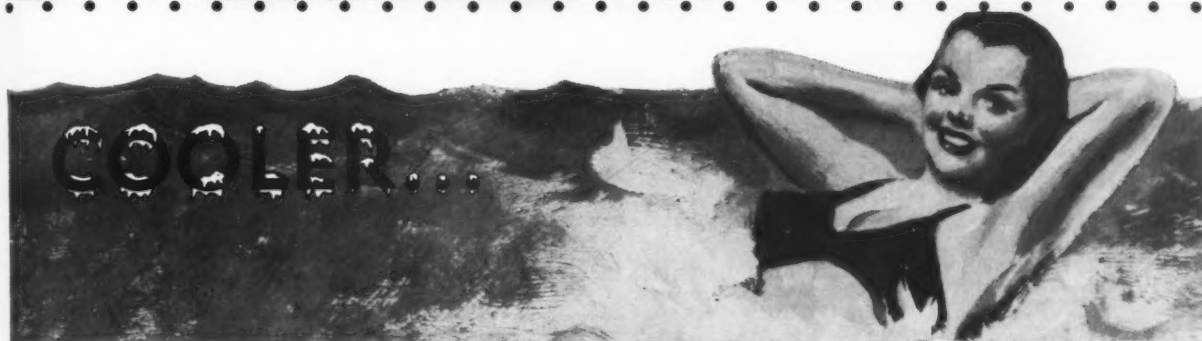
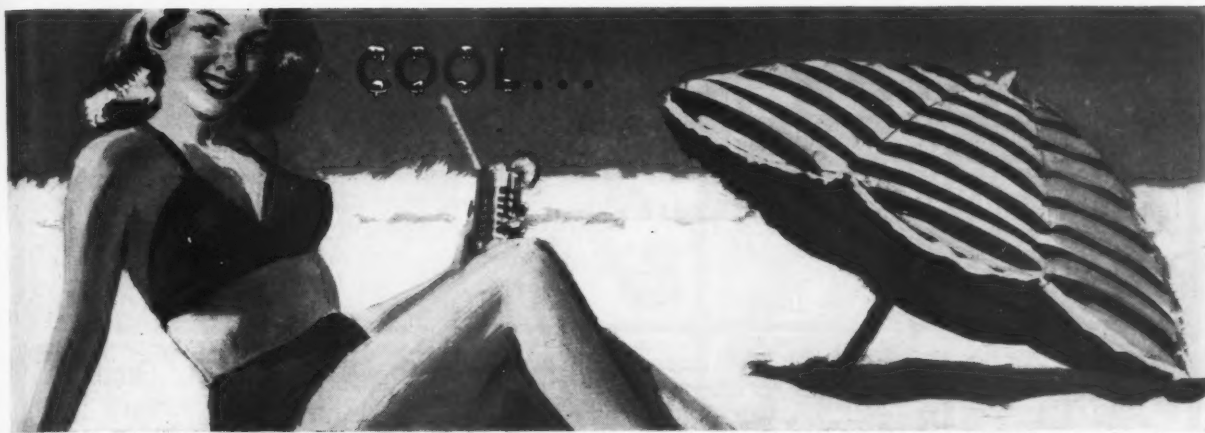
TRAVELING YOUR WAY . . .

Ever go to a camera club print competition and notice how much livelier the Class B pictures seemed than those made by Class A members? That's how we felt when we saw the winning shots in the 8th Annual National High School Photographic Awards, the country's top contest for teen-agers. Who makes these divisions anyway?

Most of the photographs had a fresh approach not always found in professional work. Typical is the third-prize winner, shown on page 18, made by Colette Hotine of Bayville, N. Y.

Curious about the others? You'll be able to see soon for yourselves. A se-

(Continued on page 18)



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LEICA IIIF F2 Coated	384.00	259.00	200.00
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SUMMITAR With Case	435.00	295.00	240.00
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Refrscope Mirror Housing	255.00	175.00	125.00
CONTAX II With F1.5			
SONNAR With Case	159.00	125.00	
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ARGUS C4 With Case	99.00	69.00	45.00
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COFFEE BREAK

(Continued from page 14)

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Eastman Kodak Co., will be available this fall as a traveling exhibit to high schools throughout the country.

COMING NEXT MONTH • • •

• *The new world of sub-miniatures.* Since the end of World War II, many new still cameras—16mm and smaller in negative sizes—have entered the market. Lewis Gust, owner of the largest collection of sub-miniatures, writes about more than 30 of them, describes lenses, kinds of film, uses.

• *Simple props are best—say six pros.* Specialists in glamour, beauty and cheesecake discuss everyday props, how to use them. Among the photographers—Howell Conant, Peter Basch, Andre de Dienes, Harry Clarke. Among the models—Marilyn Monroe!

• *35mm negative developing.* A definitive article on the problems and recommended procedures for developing 35mm film, with experts from one of the country's leading professional photo-finishing houses. Step-by-step in pictures and charts. Another in MODERN'S complete 35mm series.

• *Underwater movies for \$6.* Peter Gowland describes in step-by-step pictures how to build a waterproof apparatus for \$6 which will allow you to use your camera underwater.

• *Plus—an exciting portfolio of creative color by Leonard Balish, a new approach to shooting high key outdoors (taking and darkroom techniques discussed fully) by Bernie Cleff, and a Victorian travelogue.*

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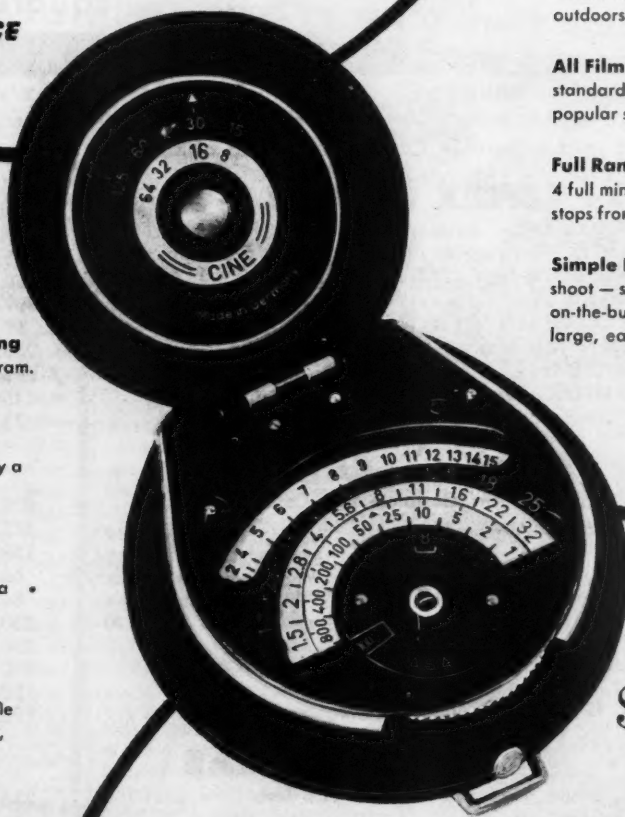
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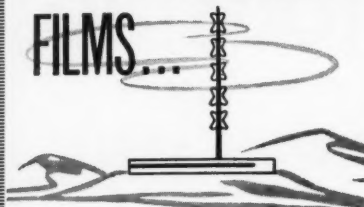


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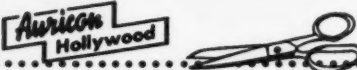
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behind the scenes

news of the photo industry

Magazine Merger

Don't be surprised if you can't find *The Camera* or *American Photography* on your local newsstands anymore. The reason: both magazines were purchased recently by Ziff-Davis Publishing Company, publishers of *Photography* magazine.

This marks the end of two monthlies with more than 50 years in the publishing field. *American*, founded in 1889 was the older, while *The Camera*, established ten years later, acquired a reputation in recent years as the last remaining stronghold of salon photography. Both magazines bowed out with publication of their July issues.

Home processing of Kodachrome?

In case somebody dashes up to you with a story that you can now buy 35mm Kodachrome film, and that you, the consumer, can process it yourself, don't get excited. That's not exactly the correct story. Here are the facts behind a rumor which has been going around.

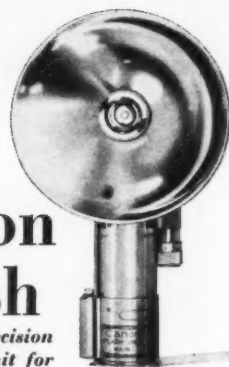
The price of a 20 exposure roll of Kodachrome (\$3.50) includes the processing charge. Only Eastman Kodak laboratories do this work, and since you've already paid for the service it would be silly to pay someone else to do the job, even if it were possible. Recently, Kodak has made available 35mm Kodachrome under the name No. 135 Kodak C-P Color Film (C-P means customer processed). The price, \$2.10 for 20 exposure roll, does not include processing charges. The obvious implication is that the customer is to get the film processed himself. But how? Here is what Eastman Kodak Co. said in answer to MODERN's query.

"... We can tell you that this film has recently been made available for sale through our regular distribution channels without processing by the Kodak company or any charge therefor included in the selling price of the film package. This film is the same as our No. 135 Kodachrome Film which we process in our own laboratories and for which the charge for processing is included in the selling price of the film package. We expect, of course, to continue to sell and process K135 Kodachrome Film.

"We own certain patents covering the processing of our 35mm Kodachrome-type still film and licenses under our patents for processing this film are available to domestic applicants for a flat license fee of \$100. A manual setting forth our method of processing 35mm Kodachrome-type still film will also be available to licensees for a further fee of \$100, in accordance with the terms of the license agreement.

"We do not expect to supply kits of processing materials because Kodachrome film is not suitable for small-

(Continued on page 43)



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35mm Zeiss Biogon F2.8.....	99.50	50mm Summarit F1.5.....	134.50
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90mm Elmar F4 Chrome mount.....	67.50		
135mm Tele Colinar F3.8.....	49.50		
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10"	6.10	4.57	15"	15.25	11.45



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CONTAX II, Tessar F2.8.....	114.50	*CONTAX IIA, ctd. Opton F2.....	249.50
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F3.5 coated.....like new	72.50	F2 coated.....like new	129.50
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WHAT'S AHEAD?

by LLOYD E. VARDEN

There's more to depth perception than just seeing in a three-dimensional way

A few months back I discussed the subject of depth perception and pointed out that the more recent work in physiological optics and the psychology of perception has shown that stereopsis is but one of many visual depth cues. Dr. T. R. Murroughs, in a paper published in the *Journal of the American Optometric Association*, not only falls in line with this same thinking, but states his opinion more positively than most authorities. Dr. Murroughs is quite definite in his belief that "interposition" is the most powerful of all visual third dimension cues in motion pictures, television, photographs and paintings. By interposition he means the overlay of contours, i.e., near objects overlapping, or hiding from view, parts of more distant objects.

This overlapping strongly implies to the mind that the object partly hidden must be more distant than the object which does the hiding. Dr. Murroughs considers this effect of utmost importance, and has no doubts but that it will continue to be a most effective depth cue, irrespective of the elaborate equipment and methods now under development by the motion picture industry. The advocates of stereoscopy, however, place little importance upon any depth cues other than retinal image disparity. Perhaps a conference should be held to bring opposing views together because there is something to be said on both sides.

Development of non-silver photographic processes

It appears that efforts are continuing to be made toward the development of photographic processes for the future that will not depend upon silver compounds. At the Third Annual Conference of the Society of Photographic Engineers (West Point, N. Y., May 20-22) two reports were given on the progress made in recent months on non-silver photographic processes. Mr. S. B. Elliot of the Ferro Chemical Corporation, Bedford, Ohio, described various new techniques for producing photosensitive plastics, and Mr. R. C. Countryman of Rutgers University outlined the investigations he has made (in collaboration with Mr. P. A. van der Meulen) on light sensitive emulsions containing mercurous oxalate. Both

(Continued on page 26)

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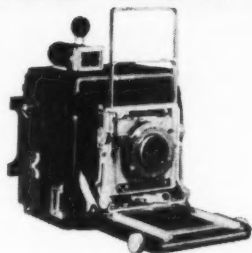
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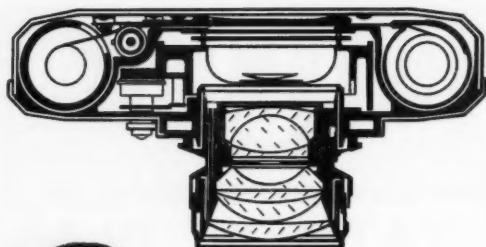
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WHAT'S AHEAD

(Continued from page 24)

subjects are a bit too complex to review here, but it is worth noting that industries and educational institutions that never bothered with photographic research are becoming involved in the subject. This is a good sign, because fresh approaches and viewpoints will have an effect upon future progress.

A suggestion for experimentation

In spite of the fact that I seldom write in this column about practical procedures—I prefer to stick to principles—most of the inquiries I receive from readers concern "how-to-do-it" problems.

Recently a reader asked a question that brought to mind an old technique that possibly could be applied today in many ways not anticipated by the originator. Therefore, I want to review the technique.

The question sent me was this: "Is there any simple method by which a small change in a complicated object can be detected by photographic means?" The inquiry came from a medical doctor who had the problem of detecting small changes in skin lesions, growths, etc., that were almost impossible to pick out from routine progress pictures made at frequent intervals. Changes could be seen if pictures were compared that were taken at intervals far enough apart, but the small changes occurring within short time periods were not apparent.

A problem similar in principle to this was put in the lap of the Bureau of Mines many years ago. I read the government reprint on the proposed solution close to 30 years ago, but I have since misplaced the reprint and cannot recall the specific reference. However, I remember in a general way the problem itself and the very neat photographic technique worked out by the Bureau to solve it.

The problem concerned the detection of small changes in large piles of coal due to small displacements of the coal within the pile. The coal owners had indirect evidence that coal was being stolen, but they wanted some kind of direct evidence before going to the expense of hiring all-night guards. It was proposed that a camera be mounted very rigidly on a concrete base so that pictures could be taken of the coal pile late in the day and early in the morning from exactly the same viewpoint. The two developed negatives were then placed in superimposition and examined over a light table. If no coal movement had occurred the negative images would correspond at all points, but the slightest changes taking place between the times of exposing the two images could be seen because of the non-correspondence of the images in the local areas where changes occurred.

To apply this technique it is obviously necessary for the subject and cam-

(Continued on page 28)

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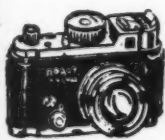
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WHAT'S AHEAD

(Continued from page 26)

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AUSTRAL.) INT. PHOTOGRAPHIC SALON.**

Closes September 18. Exhibit,
October 2-11. Write Sec'y, Suite
3, Halsbury House, Montague
St., Goulburn, N.S.W.

**15TH EVANSVILLE (INDIANA) INT. EX-
HIBIT OF PHOTOGRAPHY.**

Closes September 20. Exhibit,
October 4-25. Fee, \$2 for 4. Write
O. R. Gilbert, 828 Taylor Ave.,
Evansville, Indiana.

***STOCKTON-ON-TEES (ENG.) INT. EX-
HIBITION OF COLOUR PHOTOGRAPHY.**

Closes September 24. Exhibit,
October 10-24. Fee, \$1 for 4
prints and/or slides. Write J. B.
Milnes, 10 Whitton Rd., Stock-
ton-on-Tees, Durham, Eng.

**5TH PITTSBURGH (PA.) ALL COLOR EX-
HIBITION, ARTS AND CRAFTS CENTER.**

Closes September 29. Exhibit,
October 10-31. Fee, \$1 plus post-
age for 4 slides, stereo pairs or
prints. Write T. C. Wetherby, 116
Avenue L, Pittsburgh 21, Pa.

**SANTA BARBARA (CAL.) INT. EXHIBI-
TION OF NATURE PHOTOGRAPHY.**

Closes October 2. Exhibit, Octo-
ber 9-24. Fee, \$1 plus postage for
4 prints and/or slides. Write
A. M. Johnson, 17 E. Carrillo St.,
#29, Santa Barbara.

**BATH (ENGLAND) INT. PHOTOGRAPHIC
EXHIBITION.**

Closes October 5. Exhibit, Octo-
ber 15-31. Fee, \$1 for 4 prints or
slides. Subjects: pictorial, rec-
ord, nature, scientific and tech-
nical. Write R. T. James, 30 Pult-
ney St., Bath, Somerset, Eng.,
or R. H. Kasabian, 59 Coles Ave.,
Hackensack, New Jersey.

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Precision German
CHEMICAL SCALE \$3.95
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11"x14 EASEL
incl. foolscap
Extra sturdy (net weight 4 lbs.), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 1"x1" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignette and fully control your "blow-ups". Combined Shipping Weight 6 lbs. 8 x 10 Enlarging Easel, same construction as above, with footswitch, \$4.98

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complete with lens
Complete with bulb lens, negative holder, ready for use, yet instantly disassembled. Res. \$14.95. Shipping Weight 10 lbs.
FREE: Test chart to assure perfect exposure. A \$1.95 value.

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60 seconds range, with second marking. Fully automatic shut-off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. Sh. Cost 20c.

Famous
Make 2 1/4 x 3 1/4 CONDENSER ENLARGER \$19.95
Complete with bulb and lens
You may have missed some fun not doing your own enlarging sooner, but you surely did right in waiting for this buy! Well ventilated metal lamp housing and bellows with easy-to-grip focusing knob - built-in red filter - sturdy 13"x16" baseboard - 22" pole permits up to 5x linear magnification on baseboard, virtually any size, if image is projected onto lower level - metal 2 1/4 x 3 1/4 negative carrier (2 1/4 x 2 1/4, 35mm rotating carriers are available at \$2.50 add'l) - achromatic anastigmat 2 1/2" f5.9 lens - metal definition, can be stopped down to f11 - Filmholder for uncut rolls - single condenser for extra brilliance, lineswath. Sh. Wt. 18 lbs.

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PRIVATE 35MM COLORFILM 4 1/2c per transp. incl. processing
Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. Now the finest, freshest Private Brand colorfilm can be yours at 1/2 of the usual cost. Daylight (ASA 16) or Tungsten (ASA 16) types. Use same correction and conversion filters as with Kodachrome.

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Prices incl. proc. and mounting of doubleframe transp.

35mm BULK INCL. PROCESSING
27 1/2 ft. \$9.95; 50 ft. \$16.95; 100 ft. \$29.95
Add postage.

PLUS X. PANATOMIC X or SUPER XX
100 ft. \$3.95, 50 ft. \$2.95. Shipping Cost: 30c

35mm ANSCOLOR NEGATIVE BULK
27 1/2 ft. \$11.95 incl. negative processing and positive slides
Combines economy of bulkfilm with practicality of color negative material. Your cost per negative and color positive is only about 7 1/2¢ when you buy Cinechrome in bulk. Shpg. Cost: 10c

35mm CINEKROME*, 20 EXP. \$2.95
Incl. TWO sets of color transparencies
Here is a hard-to-find color in a new color film! Cinechrome produces negatives in complimentary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinechrome negatives produce brilliant & w. prints, d.p. transp. prints; Cinechrome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16. 4 for \$11.49. *Anscolor Negative Film

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated - overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

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Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale price. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Canvas Bags, 3, 5, & 6 lbs.

SP3. Made of topgrain oiled cowhide, the SP3 has one large, two small inside pockets, a roomy outside pocket that will hold plenty of the extras that make picture taking real fun. Rigid shape-retaining bottom, reinforced with brass studs. 8"x10"x2" - recommended for the camera fan who likes his filters, exposure meter, extra films accessible. 1st prefer a compact bag. Budget-priced at half of list.

SP4. A jumbo-sized, well-made genuine leather bag of beautiful appearance. Ample in size - 9"x11 1/2"x4" - for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket.

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12"x5"), or for taking "black camera" along. "Wraparound" zipper, flashgun holder, shoulder strap. If you couldn't afford that \$30.00 bag, you won't pass \$13.95 up the SP5 at a 54% saving.

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10"x14"x4", largest size available in \$50.00. Adjustable strap with shoulderpad runs around bottom of bag - no equipment too heavy for this bag! Inside cover has a batterycase holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fireboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is \$17.95. Spiratone-priced at

TRIPODS with GEARED ELEVATING ACTION from \$12.89
By far the best buys in tripods with elevator action we have ever offered (and we had previously thought we had just about the best buys in tripods with elevator action) - proof geared elevating action with ratchet which eliminates slippage completely! Sturdy aluminum legs which cannot overexpand. Model D extends to 68", has platform to accommodate camera or panhead \$12.89 of your choice. Model E same as above, but with built-in hinge lock pan and tilthead \$14.89. Model F similar to model D, but with three sections, extra sturdy, telescopes to 30" and extends to 70" \$15.89. Model G same as model E, but with built-in panhead, as on model E \$17.89. All of the above tripods are well suited for still cameras, 35mm to 4x5", for 8mm and 16mm movie cameras - for the rank amateur as well as for the professional. Shipping Weight about 7 lbs.

CRAIG PAN & TILT \$5.98
at a 68% saving
No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation handle for guiding camera and locking tilting action. Res. \$17.50. Shipping Weight 3 lbs.

10 FT. CABLE RELEASE \$4.49
with set screw and booster spring
A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you - whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release valuable. Ship. with set screw. Other long Cable Releases \$12.95. 40" \$1.50, 60" \$2.50 (Leica model add 25c) 20 ft. \$9.95

35mm DAYLIGHT LEADER \$4.95
including 12 PURCHASED TOGETHER five cartridges with MINIMUM OF \$10.00 WORTH OF BULKFILM.
The exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few needed, already made leader say for itself. LOADER, alone with 5 cartridges, \$9.95. Sh. Wt. 4 lb.

FREE FILM TONGUE CUTTER with your order for \$5.00 or more of bulkfilm, or \$3.95 worth of bulkfilm plus leader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

FRESH 35mm KODAK NEG. COLOR EXP. \$2.98
TESTED
Film is fast (ASA 16), daylight type (uses Kodachrome conversion filters) and produces negatives in complementary colors. From these, beautiful color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 7 for \$19.75. An extra set of color slides is available any time at \$1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at \$3.50, three for \$10.00. Shpg. Cost 15c per roll.

ASA 125 COLORFILM \$3.95
DAYLIGHT TYPE, IS EXP.
New ultra speed Supermetric makes possible highspeed color shots, color under poor light, incl. proc. color with great depth of field.

ANSCOLOR EXP. \$1.50
8 for \$10.50 postpaid
Daylight or Tungsten, Types 235 or 234, same as factory packed goods. Processing incl. 2x color prints with red filter. PLUS X or PANATOMIC X 20 EXP. 36 Exp. each 60c, 4 for \$2. Ship. Cost: For 1, 60c; 2 to 6, 20c; 4 to 8, 35c; 6 for \$2

POLARIZING FILTER Series V \$2.49
21.5mm \$2.00 - Ser. VI \$2.98 - Ser. VII \$3.98
The only v-filter that can be used with both color and black and white film. Eliminates reflections in water, shop windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscochrome and all black and white films. Fits standard filter slots. Formerly, you had to pay \$6.75 for a Series VI, \$5.75 for a Series V polarizing filter - Spiratone brings your cost down to less than half! Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES
Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, hazel, skylight. Type or Photoflood conversion, UVIS, UVIS, PLUS I (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c. DELUXE FINISH (made for us by one of the best known filter mfrs. in this country). Ser. V ea. \$1.00 Ser. VI ea. \$1.29 Ser. VII ea. \$2.00 Ser. VI ea. \$1.49 Available in "Deluxe" only: light yellow, \$12, 22A, \$85B, \$80, \$1A, B, C, D, EF, 1-D, 2-D, and all of above.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly \$1.50. Ser. V ea. \$1.50 (Ser. VI ea. \$1.50).

CHANGING BAG \$3.95
One of the most important "tools" of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a camera, or for reloading custom made or developing films when no darkroom is available, a changing bag is justly referred to as a "portable darkroom". Double zippered inner and outer bags, made of heavy cloth, make this bag lightweight in brightest sunlight. 17"x16" Working Space, plus elastic sleeves - all these features at the lowest price a quality changing bag has ever offered at. Professional Model \$6.95 27" x 30" working space, an \$11.00 value

Famous German
WIDEANGLE FOR 4" x 5" \$19.95
in famous Prontor synchro shutter
Commercial photographers and advanced amateurs alike have waited for just such a lens. Made by Leitz, an old-time maker of German optical manufacturer, the 105mm f5.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting into a telephoto double the original focal length. The popular shutter has eight speeds and B; delayed action and built-in flash. Shipping cost 35c.

120mm f6.8 Leitz wideangle lens, \$29.95
for 5x7", in Prontor shutter.....
65mm f6.8 wideangle lens, for 2 1/4"x3 1/4" press cameras, such as Graphic, Bush, in latest type Prontor 5 synchro shutter..... \$29.95

Comparable 2x2 Glass Slidebinders 2 1/2c
to 6c Slidebinders In lots of 200
The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting color transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, 800 for self-centering of slide, provision for type-on \$18.95. Titles, dustproof, lintfree, shockproof - all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for \$5.00. Ship. Wt. 5 lbs. Sample package of 20 2x2 glass and 20 2x2 metal binders, postpaid \$1.00 200 singleframe (Mercury) Masks \$1.75 Masks fit glass 200 Square (Robot, Tenax) Masks \$1.75 & metal binders

Save up to 50% on 2x2 METAL Slidebinders
as low as 5 1/2c ea.
The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency in metal frame, insert in binder, and you're done! 10 for \$1.26 \$4 for \$3.51 100 for \$3.95, 500 for \$26.25 Shipping Weight 1 lb., 2 lbs., 4 lb., 20 lbs.

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S smaller than most women's purses, the remarkably convenient Strobonar V is a photog-

rapher's delight to use. Tucked under your coat, it's the ideal, unobtrusive unit for covering weddings and other social functions. Whether you prefer it on your belt or on your shoulder, you can carry its 3½ lbs. for hours without burden. Its 510V dry battery delivers a *minimum* of 500 flashes at the same guide number, yet is so compact that you can carry thousands of flashes into isolated locations by packing extra batteries in a minimum of space.

Your dealer will be glad to show you the many extra features that enable the Heiland Strobonar V to produce more light per ounce of weight than any other electronic flash unit on the market. Be sure to ask him for a free demonstration soon.

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new products

Flexora 2¼ x 2¼ Camera

The Flexora 2¼ x 2¼ twin lens reflex camera takes 12 pictures on 120 film. It is made in Western Germany and comes in four models. All have sync shutter, coated Ennar lens, eye-level viewfinder, and depth of field



scale. The camera body is of welded steel. Price of Flexora I, with f/4.5 lens and Vario shutter, \$49.50; II, with f/3.5 lens and Prontor-S shutter, \$64.95; IIa, with f/3.5 lens in Prontor SV shutter, \$69.95; IIaz (illustrated), with f/3.5 lens, Prontor SV shutter, and automatic film counter, \$79.95; leather eveready case, \$8.50. For additional information write:
FLEXORA CAMERA CORP.
230 FIFTH AVE., NEW YORK 1, N. Y.

Ikophot Ila Meter Improved

A new ivory colored plastic body, and dials calibrated in both ASA and DIN film ratings, have been added to the other features of the Zeiss Ikophot photoelectric exposure meter. It provides both reflected and incident light



MODERN PHOTOGRAPHY

readings. The incident light hood, furnished with the meter, is stored in a clip inside the carrying case when not in actual use.

Features retained from the former black model include: one handed operation, simple-to-use scale, both still and movie shutter speeds, and silk neck cord. The meter is made in Western Germany. Price, including leather eveready case, \$28. For additional information write:

CARL ZEISS, INC.

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Piesker Accessory Lenses

Built-in lens hoods and distance scales in feet are featured in the Piesker coated accessory lenses. They are available in models to fit the Exakta, Contax S, or Praktica cameras, and in focal lengths ranging from 40 to 180mm. With adapters, the 135, 150, and 180mm lenses fit the Master Reflex, Master Korelle, Primar Reflex, and Hasselblad cameras. Also available are adapters to convert all the Piesker lenses for the Exakta (except the 40mm) for use with Contax S or Praktica cameras, or vice versa.

All lenses have chrome mounts and (except for the 40mm) pre-set diaphragms, and are front threaded. Price of Piconar 40mm, f/4.5 W. A., \$50; Picon 100mm, f/3.5, \$70; Picon 135mm, f/3.5, \$80; Tele-Picon 150mm, f/5.5, \$75; Tele-Picon 180mm, f/5.5, \$85. For more information write:

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373 WASHINGTON ST., BOSTON 8, MASS.

Convertible Tripods Introduced

The new Radiant Ambassador 2, 3, and 4 section tripods can be easily converted to gear operated elevator units.



This is accomplished by adding the accessory Giraffe elevating attachment, which increases the height by 11 inches. The tripods are also available with the elevating unit attached (illustrated). Other features include: single control pan head with 164 degree tilt, (Continued on page 32)

SEPTEMBER, 1953



Sid and Imogene* Learn How to Get the Most from THEIR OWN Show of Shows

The famous fun-team of NBC-TV goes all out to discover how *their* slides can be more fun, more enjoyment to show. Seeing your color slides on a TDC projector with the TDC Selectron system means fast moving, smooth showing, without ever touching your slides by hand. Only TDC projectors (most models) offer a Selectron as original, factory-matched equipment.



He: Observe, all the slides fit permanently into the TDC Selectray... ready to slip into the Selectron and show at the drop of a hat! No fumbling, no more misplaced slides!

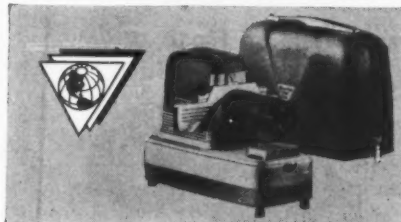


She: TDC color slide projection is so easy it's all fun! The Selectron changer puts the next slide on the screen with just a quick flick of the finger!



He: With TDC Selectrays it's so simple to have a fine slide library... filed all ready for immediate showing without touching a slide by hand.

*Sid Caesar and Imogene Coca, starring in NBC-TV's "Show of Shows" Sat., 9 P.M., E.S.T.



TDC ShowPak "300." Built into its own metal case. Blower cooled, 300-watts; anastigmat lens... \$54.50*

TDC Deluxe Model D (shown at top) with 300-watts 5" f/3.5 anastigmat lens, blower cooling, Selectron Semimatic Changer \$69.50*



TDC Streamliner "500." Blower-cooled, 500-watts, 5" f/3.5 anastigmat lens. With Selectron-Semimatic 2" x 2" changer... \$84.50*



TDC Headliner. Blower cooling, 5" anastigmat lens, 200-watts, luxurious ruby red and grey finish \$37.50*

TDC Slide System... Best for You!

Your slides deserve the TDC treatment. Find out for yourself how wonderfully handy it is to have your slides completely protected, yet instantly ready for your enjoyment. See how much more you'll get from your pictures when the TDC Slide System takes over the "labor" of your own Show of Shows!

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how to make better slides, give better slide shows. Written by Rus Arnold, A.P.S.A.



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Please rush my FREE copy of your new slide photography and projection booklet.

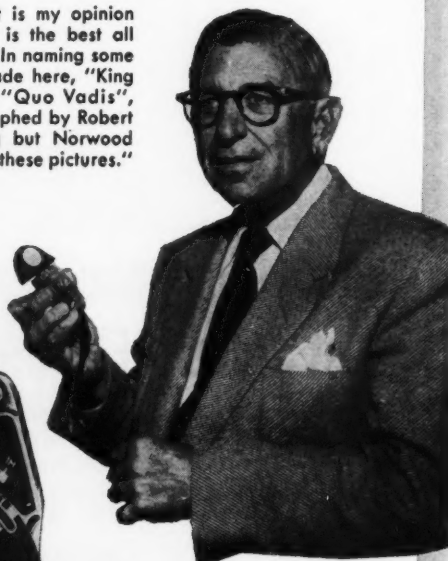
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"The best all around meter for our use..."

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Says Mr. Arnold... "It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Solomon's Mines" and "Quo Vadis", which were both photographed by Robert Surtees, he used nothing but Norwood Meters all through both of these pictures."



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Is "The Meter the
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With its patented 3-Dimensional Photosphere, the NORWOOD Director is the only true Incident Light exposure meter. It receives and measures all the light as it falls on the subject, resulting in exposure of a quality and accuracy heretofore unobtainable. One reading... one exposure... one perfect result... in black-and-white or color. Only \$32.95, with Photosphere, Photodisk and Photogrid.

... And to Get the Most Out of Flash and Electronic Flash, the Experts Recommend ...



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NORWOOD Speedrite
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"The world's only automatic exposure meter for flash." Does away with guide numbers, and mathematical calculations... simple and easy to use. \$12.95

To save time, film and flashbulbs... to avoid faulty exposure... get the NORWOOD TEAM-MATES. Ask at any camera store, or write for literature to DIRECTOR PRODUCTS CORP., 570 Fifth Ave., New York 36, N. Y.

NEW PRODUCTS

(Continued from page 31)

leg locks which loosen or tighten with a quarter turn, and rubber tipped legs. The pan head has an adjustable screw which fits all movie or still cameras with standard tripod bushings. It is available as a separate accessory and is said to fit all standard tripods.

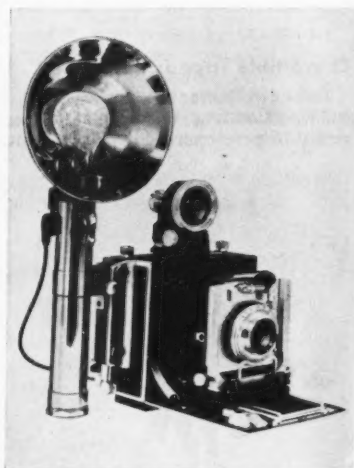
The standard 2 section model measures 60½ in. extended and 35 in. closed; the 3 section, 60½ and 28½ in.; the 4 section, 47 and 21¼ in. The tripods are made of anodized aluminum, with gray wrinkle finish and red handles. Prices: standard 2 section model, \$19.95; 3 section, \$21.95; 4 section, \$24.95. Complete with elevator attachment, 2 section, \$27.95; 3 section, \$29.95; 4 section, \$32.95. Accessory elevator attachment, \$8.95; pan head separately, \$7.95. For more information write:

RADIANT SPECIALTY CORP.

1225 S. TALMAN AVE., CHICAGO 8, ILL.

Heiland LC Flash Synchronizer

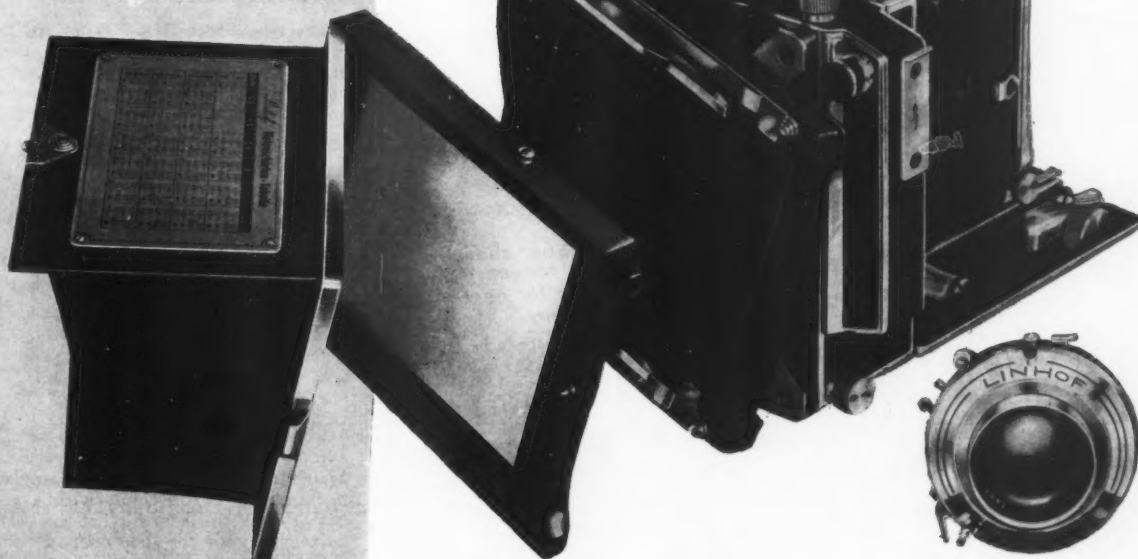
The new Heiland LC flash synchronizer is a BC unit which provides the electronic delay necessary for positive solenoid synchronization with BC. This is accomplished by the Inductor-Capacitor circuit, which divides the current. One part fires the bulb, while the other energizes the solenoid with a suitable delay for accurate sync. It may be used for any type of flash syn-



chronization, with appropriate flash bulbs. By means of a selector switch, the synchronizer can be used in any one of three ways: 1) The unit's trigger trips the solenoid, and fires the flash and extension lamps; 2) the trigger trips the solenoid, while the contacts in the shutter fire the flash lamps; 3) the camera's shutter release fires the lamps, whether or not the camera has a solenoid. Other features include trigger switch for remote tripping of shutter and off-camera flash, polarized shutter or remote control outlet, solenoid and electrical focusing device out-

(Continued on page 34)

2 NEW
SUPER TECHNIKA
features



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make the
Linhof
SUPER TECHNIKA 4x5
more
versatile
than
ever before

1 THE NEW *Linhof* UNIVERSAL BACK
WITH EKTALITE FIELD LENS

Quickly and easily, you can now interchange Press-Type Film Holders, six-sheath Film Magazines, Rollfilm Adapters, Polaroid Back and Enlarging Attachment without fuss or bother. And the Ektalite Field Lens provides corner-to-corner image brilliance for ground-glass focusing and viewing. All this with the Linhof-exclusive interchangeable and rotating back.

2 THE NEW HI-SPEED M-X SYNCHRO
COMPUR RAPID SHUTTER

Now, for the first time, the 150 mm Schneider Xenar f4.5 lens is fitted in Compur Rapid Shutter, 1 second to 1/400th, Fully (M-X) Synchronized, and equipped with improved Press Lever and Self-Timer.

Add these new features to the Swing-and-Tilt Movements of the Super Technika 4 x 5, to the Triple Extension Bellows, to the Drop Bed, to the Multi-Focus Rangefinder which couples to as many lenses as desired, and you have a press camera with more features than can be found on the finest view camera.

The LINHOF SuperTechnika 4 x 5 is now more versatile than ever before. Super Technika Cameras are also made in sizes 2 1/4 x 3 1/4 and 5 x 7, and are available at franchised dealers.

Write for descriptive literature (please specify size desired).

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FEEDS slides
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zine"
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proper sequence . .
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ALL THIS WITHOUT
TOUCHING A
SINGLE SLIDE!

NOW . . . showing slides is fun! All the tedious hand-feeding, fumbling, mistakes, breakage is over. La Belle AUTOMATICALLY shows your slides for you . . . at the "flick of a finger."

YOU CAN ENJOY a whole hour's show without touching a single slide. Your "Safety File" Magazine holds 75 slides . . . keeps them in the order you want them—always safe, free from smudges, warping, dust and dirt.

AMAZINGLY BEAUTIFUL PROJECTION! The most brilliant, clearest, sharpest projection you've ever seen! No other projector can match La Belle's superb Precision Optical System—which delivers maximum beauty and color. La Belle's Turbine Blower cooling system AUTOMATICALLY keeps your slides at safe, efficient-to-operate temperatures.

THRILLING, FREE DEMONSTRATION! Now, at your La Belle Dealer's. He will show you your own color slides on the new, 1954 AUTOMATICS—let you try the famous "finger flick" simplicity of the La Belle projectors.

LA BELLE "55"
500 Watt, Powerful, Quiet Turbine-Blower, Twin-Tilt Knobs, "Finger-Flick" Slide Changer, Complete with 500 Watt Lamp, F/3.5 Coated Lens, 2-6" Safety File Magazines, only \$95.00.



LA BELLE "75"
PROFESSIONAL
The World's ONLY
Remote Control
Projector. Changes
slides automatically
from anywhere in
same room. 500-
Watt Lamp; Tur-
bine-blower; F/3.5
Coated Lens; two
Magazines; Match-
ing Case. \$154.95 complete.

La Belle

INDUSTRIES, INC.

Wauwatosa, Wisconsin, U.S.A.
In Canada—Precision Cameras—Montreal, Que.

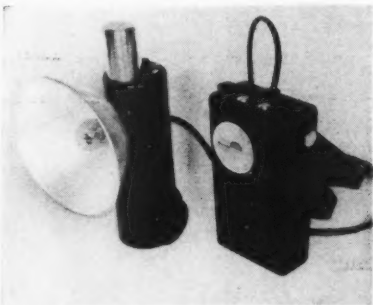
NEW PRODUCTS

(Continued from page 32)

lets, bulb ejector, and tripod socket. The LC's case is chrome plated brass. All standard Heiland reflectors, brackets, mounts, and connecting cords can be used with it. Price, including Heiland 30 volt battery, \$27.95. For further information write:
HEILAND RESEARCH CORP.
130 E. FIFTH AVE., DENVER, COL.

Strob-Rex 7 Electronic Flash

The new Strob-Rex 7 is an AC-DC or portable battery electronic flash unit. The manufacturer states that it has a guide number of 240 for Super-XX with normal development, and



40 for Kodachrome. Flash duration is 1/1000 sec., with flashing cycle of approximately two seconds with a new battery. With intermittent use, the battery is good for 1000 flashes.

Other features include: ready light which also indicates the battery's condition, elimination of accidental shock, and pocket size battery pack (above, right). The flash unit attaches to all cameras, and weighs only 3 lbs. together with the battery pack. Price of flash unit, \$49.50; plug-in slave attachment, \$9.50; AC adapter, \$12.95; AC-DC power pack, \$39.50; intensifier, \$27.50; battery pack, \$29.50. For more information write:

CONTINENTAL ELECTRONICS CORP.
STROB-REX DIVISION
12238 SANTA MONICA BLVD.
LOS ANGELES 25, CALIF.

Midg-O Darkroom Ventilator

The Midg-O darkroom ventilator is a double blower unit for use in rooms too large for single blowers. It is said to be quiet in operation. Construction is of metal, finished in black baked enamel. It operates on AC. Price, \$29.50. For more information write:
MIDG-O COMPANY
8863 AVIS, DETROIT 9, MICH.

Nilscope Close-Up Attachment

The Nilscope bellows focusing attachment is designed for close-up photography with the Leica, Canon, Nikon, and similar 35mm cameras with Leica lens mounts. With its extension tubes and the camera's 50mm lens, it

(Continued on page 36)

3-D ...with Bolex

The newest Bolex thrill is here . . . movies that come alive with 3-D! Make your own . . . here is the kind of film magic that has coast-to-coast audiences spellbound in the large theatres.

Yes, Bolex can now see like your eyes do—through twin lenses integrated with the Bolex H-16 camera . . . and Bolex 3-D filming is as easy as regular 16mm movie making!

Of all 3-D systems, the Bolex system is based on the finest, most efficient optical principles; the easiest and most economical operating methods.

The Bolex H-16 is the camera most wanted by serious movie makers . . . the camera that has won 13 out of 16 of 1953's top filming awards! So join the ranks of this newest and most challenging group of movie makers . . . secure in the knowledge that with Bolex you'll do it best!

The Bolex Stereo system includes taking and projector lenses, screen, and two pairs of Polaroid glasses. **\$397.50***
Complete with Bolex H-16 DeLux camera. **\$715.50***

Bolex owners . . . receive regular free mailings of Bolex Reporter by registering serial numbers. Offer applies only to residents of U. S. A. Overseas subscriptions, \$2.00 four issues.



Paillard Products, Inc., 100 Sixth Ave., New York 13, N. Y.
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Be first...to enjoy

Bolex® Stereo

16mm Home Movies



From yesterday's rollicking good times in 2-D movies, to today's flashing action in 3-D; you'll cover the whole range with the Versatile Bolex H-16



see the difference

your slides and movies look **BEST** on a **Da-Lite** PROJECTION SCREEN!

Colors are realistically, brilliantly alive on Da-Lite's WHITE MAGIC "wide angle" crystal-beaded projection screens. It's COLOR MAGIC... it's seeing projected color as it really is on your film. And the controlled-process WHITE MAGIC surface STAYS whiter, brighter—longer, never dulling the beauty of your slides and movies. Yes, you'll see the DIFFERENCE instantly when you see how WHITE MAGIC screen surface preserves that "natural dimension" captured in rich, true colors by your camera!

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THERE'S REAL **color magic**
ONLY ON A **Da-Lite**
White Magic PROJECTION SCREEN

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THE FIRST AND FINEST PORTABLE screen with fast, easy "push-button" set up controls; 8 sizes: 4 rectangular and 4 square.

SEE THE "PUSH-BUTTON" **Challenger** PROJECTION SCREEN

DA-LITE SCREENS PRICED \$3.50 TO \$520



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Tells how to get more thrilling brilliance in slides, movies.

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2729 N. Pulaski Road, Chicago 39, Ill.

Send my copy of the COLOR MAGIC Booklet!

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ADDRESS.....

CITY.....ZONE.....STATE.....

NEW PRODUCTS

(Continued from page 34)

can be used to focus on objects as close as 2 in. It can also be used at distances up to infinity, with a special accessory lens. For microscope work, a microscope attachment is available. Price of Nilscope, complete with magnifying focusing hood and 2 extension tubes, \$59.50; coated 135mm, f/4.5 distance lens, \$48.50; microscope attachment, \$19.50. For more information write: BURKE AND JAMES, INC.
321 S. WABASH AVE., CHICAGO 4, ILL.

Elgeet 16mm Stereo Kit Introduced

Standard 16mm movie cameras with "C" or Kodak lens mounts, and standard 16mm projectors, can be converted

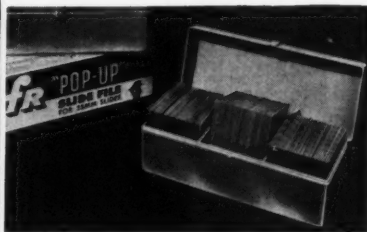


to stereo with the Elgeet stereo kit. Said to be simple to use, it consists of a coated 13mm, f/2.8 taking lens with prism assembly (above left), f/1.6 stereo projection lens (above right) adaptable to any standard 16mm projector, appropriate finder (above center) for each type of camera, two pairs of Polaroid spectacles with glass lenses, six pairs of cardboard frame Polaroid spectacles, and special stereo screen. Price of complete kit, \$249; special kit for B & H 70D and Bolex cameras, \$259. For additional information write:

ELGEET OPTICAL CO., INC.
838 SMITH ST., ROCHESTER 6, N. Y.

FR Pop-Up File Introduced

Groups of slides can be easily withdrawn from the new FR 35mm slide file. It holds 108 ready-mounts, or 45



glass slides, divided by compartments into three equal groups. Whenever the cover is opened, the middle group pops up, and any one of the three groups is quickly extracted. Index panels on the

(Continued on page 38)

there's an Ednalite filter made especially for you!

- film
- money
- memories

save

Complete kits of 4 Duraklad-rimmed filters: Y-2 (K-2) med. yellow; R-2 (#25-A) med. red; Chrome Haze Skylight (#1-A); and Chrome A conversion (#85). Lensshade, dual retainer with Kerry Kase.



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coated—solid optical glass
lifetime guaranteed...

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Only McGregor film's High Fidelity rendition will give you life-like color without grain. You'll be thrilled when you see how McGregor movies and transparencies recreate the full range of color without exaggeration.

The low prices of McGregor include processing and mounted slides. Begin using McGregor now for better color in all your pictures.

35mm. 20-exposures	\$2.79
35mm. 36-exposures	3.95
8mm. 25-ft. rolls	3.49
16mm. 100-ft. rolls	9.95

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16 STATE ST., ROCHESTER 14, N. Y.

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Regular. . . . \$59.50
With "T" coated f/3.5 Carl Zeiss Tessar Compur Rapid Shutter, regular \$99.50. . .
Westlake's special. . . . \$54.50



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A real beauty—fully synchronized, interchangeable lenses. Speeds up to 1/1000. Removable hood, self timer, etc. f/3.5 Tessar lens. Think of this—Regular price \$285. Westlake's special at \$169.95*

BOLSEY B2



An excellent, inexpensive 35mm camera. Fast f/3.2 color corrected lens in flash synchro. Built-in, split image rangefinder. Exclusive "no double exposure." Reg. \$73.50. . . . \$49.95
USED—only 5 available

NEW

4 x 5 LINHOF STANDARDPRESS

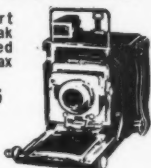


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4 x 5 with Kalart rangefinder. Wollensak f/4.7 135mm coated Reptar lens in Rapax shutter. Reg. \$230
Complete \$119.95
Optical View Finder \$9.50
2 1/4 x 3 1/4 Busch Pressman with f/4.5 Synchro. Complete with rangefinder, double extension bellows. Reg. \$198.50. \$99.95



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F1.5 75mm FRILON (LENS ONLY) Reg. \$179.00 \$119.50
35 mm NIKON with F1.4 NIKKOR Reg. \$379.50 \$259.95

You must be satisfied!

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Kodak Reflex II.	161.00	79.50
Rolleicord III.	149.50	99.50
Argoflex.	59.50	29.50
Graflex 22.	84.50	69.50

35 MM Cameras

Anasco Karomat 36.	164.50	99.50
Argus C3 Case & Flash.	67.50	39.50
Kodak Signet.	92.50	59.50
Kodak Retina IIA.	164.00	119.50
Leica IIIC, f2. Summitar.	350.00	189.50
Vitessa f2.	159.50	99.50
Kodak Ektra, f2. Ektar.	485.00	199.50
Eka f3.5 Tessar.	119.50	79.95
Contax II f.2.	119.00	129.00
Contax III f.2.	353.00	279.50
Exakta VX f.2 Biotar Preset.		

Roll Film Cameras

Super Ikonta B.	241.00	99.50
Voigtländer Bessa II.	124.50	89.50
Anasco Speedex.	39.50	24.00
Super Ikonta C. f3.5.	179.00	59.50
Super Ikonta BX.	281.00	119.00

8 MM Cameras

Keystone 8mm Mag. 3 lenses.	289.50	159.50
Revere 40 Mag., f2.5.	99.50	74.50
Keystone 8mm Roll Turret, f2.5.	99.50	74.50
E.K. Mag., f1.9.	150.95	89.50
Keystone 8mm Roll, f2.5.	78.00	59.50

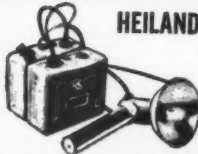
16 MM Cameras

Bell & Howell Mag., f2.5.	184.50	109.50
Revere Mag., f2.5.	157.00	69.50
Bell & Howell 200T, f1.9.	259.95	189.50
Bell & Howell 70 D.L.	364.50	289.50
Keystone Mag., f2.5.	127.00	79.50

Press Cameras

2 1/4 x 3 1/4 Ann Speed Graphic f4.5 RF Flash.	99.95
2 1/4 x 3 1/4 Graflex B f4.5 Ektar.	73.95
3 1/4 x 4 1/4 Pace Maker.	
Speed f4.5 C Rangefinder.	156.95
4 x 5 Graflex Super D 7 1/2" f.56.	178.95
3 1/4 x 4 1/4 Kalart Complete.	485.00 139.50

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Touch focusing—synchro for flash—all metal body—body release—satin chrome finish—f/2.9 lens, speeds up to 1/200 second. Reg. \$44.00 \$25.95
w/Prontor S Shutter, 1 sec.-1/300 sec. MX shutter, self timer. Reg. \$57.50

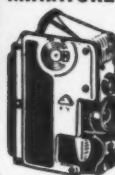
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Powerful, brilliant and light weight. Equal in performance to binoculars selling at \$100 or more. Reg. price \$69.50. \$23.95



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Eliminate guesswork from your shots. Save film, energy, money with this low cost, precision exposure meter. Made by experts in Germany; takes readings from 1 minute to 1/1000 sec. Case included at Reg. price \$17.85 \$8.95

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Folds in half when not in use. Reg. \$9.95. Our price \$6.95 (less lights)

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1953 Model F3.5 Xenar M.X \$199.95
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Made from factory fresh, frame numbered, dated a year ahead Kodak film. Each frame individually numbered to make reordering prints and filing easy.

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World's finest slow grain film—not manufactured in America. Makes huge, crisp, critically sharp enlargements.

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Medium speed, fine grain, general all-purpose film.

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Original factory boxed rolls from Belgium

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with every roll color film processed at ONLY \$1.00. Any size ANSCO COLOR or EKTACHROME custom processed by experts (35mm is mounted). You get FREE 50¢ value coupon for 2 1/4" x 3 1/4" color enlargement—a \$1.50 value for ONLY \$1.00.

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The most thrilling way to look at your pictures is on the screen. Now all your friends can see your pictures at the same time. Slides made from any size negative or photo. Specify cardboard mounts or film strips. 35mm roll unmounted—10¢ mounted. 25¢ ea. from neg. larger than 35mm—40¢ from photos.



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Superb salon quality prints. 4 day service. Prints enlarged to 3 1/4" x 4 1/2".

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12 exp. rolls to 4 1/2" x 4 1/2"—\$1.50

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NEW PRODUCTS

(Continued from page 36)

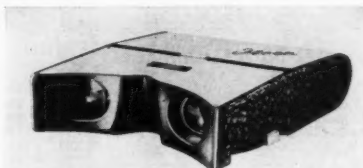
cover permit identification of each section's contents. The file fits into the FR Port-A-View, and automatically delivers the exact number of ready-mounts (36) for the viewer's intake chamber. Price of Pop-Up file, \$1.25. For additional information write:

THE FR CORP.

951 BROOK AVE., NEW YORK 56, N. Y.

Iloca Stereo Viewer

A novel locking device prevents slides from falling out of the Iloca stereo viewer, even when it is turned



over. The viewer accommodates 23 x 24mm slides and lights automatically when a slide is inserted; when placed on a flat surface, it turns itself off.

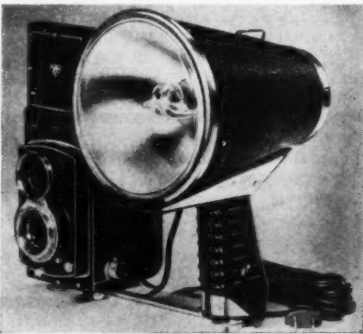
Other features are: wide focusing range, achromatic lenses recessed to cut down side reflections, and interocular adjustment. Made in Western Germany, the viewer is of all metal construction, and uses regular flashlight batteries. Price, less batteries, \$17.50. For more information write:

ERCONA CAMERA CORP.

527 FIFTH AVE., NEW YORK 17, N. Y.

Thrift-Lite II Electronic Flash

A built-in exposure dial helps compute correct flash exposures, in the new Thrift-Lite II electronic flash unit. Designed for AC or portable battery



operation, it has an output of 60 watt seconds, with a flash duration of 1/1000 sec. and a flashing cycle of seven seconds. The manufacturer states that good exposures can be secured using Plus-X at 15 ft. and f/8 with normal development, or Kodachrome at 10 ft. and f/3.5.

The unit is self-contained for AC operation, attaches directly to the camera by means of a bracket, and weighs

(Continued on page 40)

NO OTHER REEL THREADS
SO FAST!
SO EASY!



ASK FOR THE
REEL WITH THE
"COMPCO CLIP"

No more groping for hidden slots! No more slipping of film on the take-up! The Compco Reel, with its exclusive, patented "Compco Clip" makes threading fast and foolproof, even in the dark! The leader slips smoothly into the "Compco Clip" ... stays put for winding ... yet slides out after unreeing! In all 8 mm and 16 mm sizes. Just ask your dealer for "the reel with the Compco Clip!"

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Accurate in Seconds and Minutes

Now you can have all these great features in one timer.

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Burleigh Brooks Company

10 West 46th Street, New York 36, New York

Western States, Alaska and Hawaii: **PONDER & BEST, INC.** 814 North Cole Avenue, Hollywood 38, California



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Yes, try BFi No. 20. There's no need for a print straightener, weights or presses. Prints treated in a solution of BFi No. 20 lie pancake flat—and they stay flat. What's more, proper moisture content in both emulsion and paper is lastingly balanced and controlled. Prints are pliable, flexible, free from cracks and crazing even after longtime use or storage. Ask your dealer for BFi No. 20. Available in quarts, gallons.



Better try BFi No. 30, too...

Quickly neutralizes hypo remaining in prints and negatives. Saves up to 80% in time and water. Prevents discoloration and fading. Makes even, true-color toning easy.

**BROWN-FORMAN
INDUSTRIES**
LOUISVILLE 1, KENTUCKY

NEW PRODUCTS

(Continued from page 38)

less than 2 lbs. It comes in two basic models: The II-X is for use with X type shutters and zero millisecond delay; the II-XF operates from zero to 20 millisecond delay. By simply changing handles, the unit converts from one type of delay to the other. Prices, including bracket, cord and interchangeable tips, II-X, \$59.50; II-XF, \$69.50; handle for converting to II-XF, \$10; battery pack including leather case, less batteries, \$24.50; intensifier including leather case, \$24.50; complete unit (II-X, intensifier, and battery pack) \$99.50. For additional information write:

PHO-TAK CORP.
15-21 N. LOOMIS ST., CHICAGO 7, ILL.

Balda Lens Hood-Filter Adapter Kit

Up to four Series V filters can be accommodated in the Balda lens hood-filter adapter kit. There are three models: The #1 kit fits the Baldwinette I and II 35mm cameras; the #2, with screw-in lens hood, is for use with the 35mm Super Baldwinette rangefinder cameras with Schneider f/2 Xenon or f/2.8 Xenar lenses; the #3 fits all the lenses of the Baldux 2 1/4 x 2 1/4, and the Balda and Baldalux 120 cameras.

Besides the lens hood and Series V filter adapter, the outfit includes a tubular leather case with loops for attaching to camera case shoulder straps. Price of #1 or #3 kit, \$5.75 each; #2, \$5.95. For more information write:

KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

Star-D 4-Section Tripod

A new 4-section tripod, the model 19, has been added to the Star-D line of 2 and 3-section tripods. It weighs 3 lbs., 2 oz., extends to 42 1/4 in., and closes to 20 in. In the closed position it can be used for table-top photography. Price, \$17.50. For more information write:

DAVIDSON MFG. CO.
2223 RAMONA BLVD., W. COVINA, CALIF.

These Booklets Are Free: All You Have To Do Is Write

A new Quick-Set pamphlet contains tips on the most effective use of a tripod for all types of photography. It is available free of charge from all Quick-Set tripod dealers, or by writing: Quick-Set, Inc., Dept. G-C, 8121 N. Central Park Ave., Skokie, Ill.

Willoughbys' booklet, *Who Couldn't Be A Photographer!* contains basic information on cameras, color and flash photography, and darkroom work. It is available free of charge from: Willoughbys Camera Store, 110 W. 32 St., New York 1, N. Y.

A pamphlet describing several booklets on Nature photography is available free of charge from: Exakta Camera Co., 46 W. 29 St., New York 1, N. Y.

When writing for booklets, please say you saw it in MODERN.

Steinheil lenses for press photographers



You can rely upon Steinheil — the originator of photographic lens manufacturing! With Steinheil lenses, press photographers do not have to repeat their shots again because they rely upon the first shot. These lenses are precision ground, coated for greatest resolving power and meet the highest standards of color correction, sharpness and performance. Ideal for fast action, portrait and pictorial photography. Since 1826, Steinheil has created lenses prized by scientists and professional photographers throughout the world.

135-mm, F4.5 Steinheil Lens, Fully Synchronized M-X Compur Shutter, Cable Release Socket, Self Timer, Speeds 1 second, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, 1/500 and Bulb, Diaphragm Stops to F32. List Price \$85.00.

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40-mm, F3.5 Cassaron Wide Angle.....\$49.50
85-mm, F2.8 Culminar Telephoto..... 68.00
135-mm, F4.5 Culminar Telephoto..... 60.00

FOR LEICA, RANGEFINDER COUPLED
85-mm, F2.8 Culminar Telephoto..... \$4.50
135-mm, F4.5 Culminar Telephoto..... 75.00

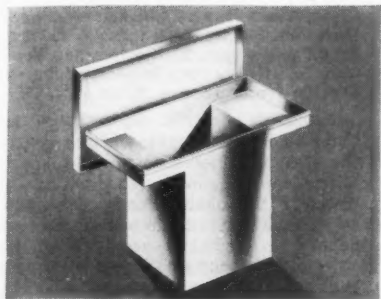
FOR 8-MM MOVIE CAMERAS
1 1/2", F2.8 Cassar
Telephoto 29.95

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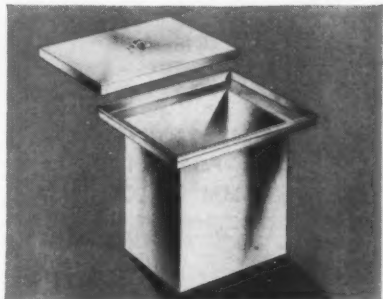


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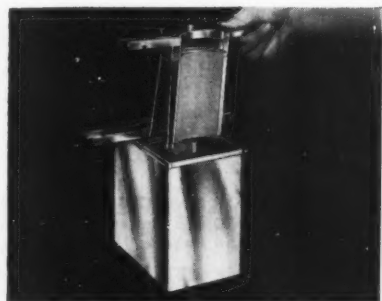


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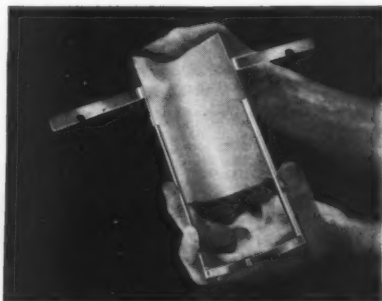
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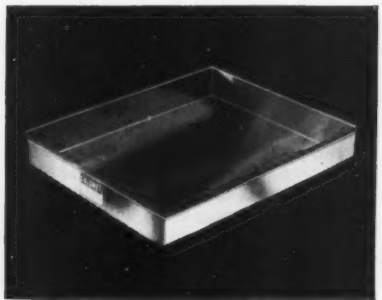
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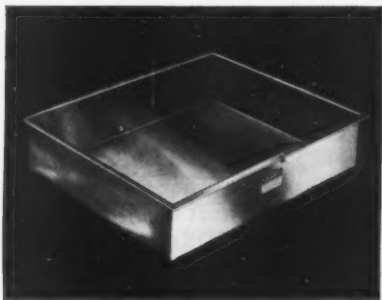
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new photo books

CHEMICALS IN PHOTOGRAPHY. Photo-facts No. 30, by Andre Page, A.R.P.S., A.I.B.P., 44 pages, 27 illustrations. Fountain Press, London. Importer, Rayelle Foreign Trade Service. Price 60 cents.

Although the title implies that this little book was intended primarily for the photographer who mixes his own chemicals, it should also be in the library of the user of ready made solutions. This text will enable any photographer to get better results from his solutions. It will also help him to find the causes of unsatisfactory results by teaching him how the various chemicals do their job. Included are chapters on *Water and Photographic Chemistry, Chemical Solutions, Storage and Handling of Chemicals, Chemistry of Developing and Fixing Baths, and Chemical Troubles. A Guide to Photographic Chemicals* giving their properties as related to photography is also included. Since the book is not intended as a formulary, only a few fixer formulas—one for a wash test and one for hypo elimination—are given. The text is written in non-technical language. The illustrations are well done. Good value.—NORMAN ROTHSCHILD

THE WORLD OF ROBERT FLAHERTY, by Richard Griffith. 165 pages. Illustrated. Duell, Sloan and Pearce, N. Y. Price \$5.

The late Robert Flaherty was an explorer who turned to films as a means of bringing civilized man closer to respectful understanding for his fellows still living close to nature.

Richard Griffith's book on Flaherty will be especially welcome to photographers as a reminder that only the complexities of Hollywood studio organization have created a gulf between the work of the man with a still camera and the cinematographer.

When Robert Flaherty worked alone with his Eskimos in the far north where sub-zero temperatures dried his film to rigid strips of brittle cellulose and streaked his negatives with static, his problems and his aims were the same as those of an expeditionary still photographer who must depend on his own resourcefulness.

It was in Samoa while making *Moana* that Flaherty made film history with panchromatic stock. Pan film was still being used warily by photographers and processed reluctantly by labs. Flaherty had brought some for his color camera. When he and his wife (his production crew) saw their first experimental scenes on pan, they excitedly decided to shoot all of *Moana* on panchromatic negative.

The decision made *Moana* a movie milestone, but it almost cost Flaherty his life.

To get the necessary complete darkness for developing panchromatic negatives, Flaherty used a series of caves as his lab. There were convenient

pools in them. *Moana* seemed doomed when fog began to appear on every foot of negative. At last, Flaherty discovered the tides had not been flushing his cave pool as he had supposed. A deposit of silver nitrate had formed on the edges of the pool, contaminating his fresh negatives as he washed them, and still worse, contaminating Flaherty as he drank "the clean, clear, perfect water" of his cave.

Deathly ill, Flaherty was litter-borne to medical help and *Moana* postponed for a month.

Griffith's book is rich in excerpts from the splendid writing of Flaherty and his wife. They have been edited with such perception and compassion that the book is one of enduring fascination.—JAMES CARD

Mr. Card is Curator of Motion Pictures at George Eastman House, Rochester.

ITALY, by Martin Hürlimann, 248 pages, 225 pictures in photogravure. The Studio Publications, Inc., in association with Thomas Y. Crowell Co., N. Y. Price \$7.50

Here's another book on a foreign country which ignores people and concentrates on churches, monuments, landscapes and picturesque street views. Though it is possible to make fine pictorials of such subject matter, Mr. Hürlimann's photographs merely form a lifeless, postcard-type record of tourist highspots in Italy.—C. A.

All of these books are available through MODERN PHOTOGRAPHY Book Store, 251 Fourth Avenue, New York 10, N. Y.

BEHIND THE SCENES

(Continued from page 22)

scale or "hand" processing, and our experience indicates that continuous automatic processing of this film is necessary to achieve satisfactory results. The processing of our Kodachrome-type still film with uniform success is in many respects a delicate and difficult operation and a substantial amount of investment and continuous close and skillful supervision of the processing operation is required. We say this not with a view to discouraging anyone who may apply for a license to process this film, but in order that no one will be misled into believing that the processing of this film is a simple or inexpensive operation.

"Answering your further question, our 8mm and 16mm Kodachrome Motion Picture Film has for some time been available as C-P Color Film with no charge for Kodak processing included in the selling price."

To the best of our knowledge, no independent processing labs are now capable of handling 35mm. Kodachrome still films. There are a few labs processing Kodachrome movie film for some particular purpose, such as Sawyer's Inc. of Portland, Ore. Unless you have definite knowledge of some Kodak licensed firm capable of processing your 35mm Kodachrome, it would be unwise to get involved with C-P film at present.—THE END.



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A JET LOOPS

*How Russell Adams made the
pictures on pages 54 and 55*

Few photographers must be as painstaking in planning their pictures as Russell Adams, for few have so little time in which to expose their film and get their pictures. This is because Adams, one of Britain's top air-to-air photographers, specializes in shots of jet planes doing aerial acrobatics. To get such pictures Adams must have split-second timing which calls for the complete cooperation of his pilot and the pilot of the subject craft. He therefore spends a great deal of time in briefing them, and planning his own routine, before takeoff.

Adams' work, which is done for technical and publicity use of builders of British aircraft, combines his affection for flying and his love of photography. He first made this combination by doing amateur photography on occasional flights as a technician in the RAF during World War II. Following the end of the war, Adams became a technician in the field of electronic automatic observers for aircraft. When the opportunity opened to do air-to-air photography for research, he jumped at it, and he has since made that his full-time job.

Stopping the Hawker Hunter

A remarkable example of Adams' work is to be found in his series of a supersonic jet doing a loop. This is the Hawker-Siddeley Hunter, rated one of the world's finest jet interceptor-fighters. Using a 4x5 Speed Graphic with an Ektar f/4.7 lens, Adams took his pictures in two runs, aiming his camera through the transparent cockpit canopy of the two-place jet in which he was a passenger. On the first loop he managed to get two shots (*photos 1 and 2*). However, movement was difficult due to the combination of a cramped cockpit and the great centrifugal force generated as his jet maneuvered at high speed. As a result, Adams could not change his plates rapidly enough to get the rest of the series. Altering his routine for the second loop, Adams inserted a new double plate holder after the first shot, which permitted him to reverse plates at the crucial point, and complete his series with pictures of the "dive" and "pull out" (*photos 3 and 4*). The exposures were made at 1/200 with an f/11 opening and a yellow filter.

Adams was able to shoot his pictures at this comparatively slow speed because there was only a slight difference between his rate of travel, and that of the plane he was photographing.

—Michael Field

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Elgeet Cine-Stereo System

for 3-D 16mm movies

Here, at last, is a lens system for 16mm movies that gives you all the thrilling realism of 3 dimensional movies yet is moderate in cost.

Just look at the price of the new Elgeet Cine-Stereo System—only \$249.50* for both camera and projection lenses, and including screen, viewfinder, and polaroid glasses.

This new Elgeet System is the result of years of painstaking research and development. It's a masterpiece of optical craftsmanship that produces 3 dimension movies of amazing depth, clarity and detail. **And, it's as easy to use as ordinary lenses**—will give you the most exciting movies you ever took.

Here are the features of the new Elgeet Cine-Stereo Lenses:



Elgeet Stereo Lens for all standard 16mm projectors

- Twin f:1.6 projection lens system
- Polaroid segments built in lens
- Adapters permit use on all standard projectors
- All lens surfaces hard-coated with Elcote
- Focusing arrangement of unit permits precise focusing of projection lens.



Elgeet Stereo Lens for all 16MM standard "C" mount cameras

- 6 element lens system with Rhomboid prism assembly for microscopic definition
- Fully color-corrected optical system
- All lens surfaces hard-coated with Elcote
- Click stops on diaphragm
- Universal focus lens designed for range of focus from 5 feet to infinity
- Models for most 16MM cameras.

The demand for this new 3-D system may delay deliveries. See your dealer today and you won't have to wait!

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In the spring of 1950, a French poet named Claude Roy welcomed to Paris a certain American photographer, "with his farmer's step, his good, tanned, smoke-dried face, his patient hands, his curious resemblance to a certain look of Picasso's (Picasso without the fever) and to a certain look of Rouault's."

The French can recognize a giant when they see one, but at first they could not decide whether Paul Strand belonged to the past or the future, with—again according to Claude Roy—"his huge heavy cameras, his equipment resembling more that of a photographer of the age of Nadar, of Bayard, and of Atget, than that, light and quick-veering, of the young reporter-poets of the school of Brassai, the fine company of the Cartier-Bressons, the Doisneaus, the Izises."

To this flight of swallows, Strand seemed slow as a glacier. His photographs, contact prints on large white mounts, seemed also to come from another age. The reporter-poets conceive their prints as mere transitions between the seeing and the publishing; the routine blowups, the shallow glossies and skeletal semi-mattes do not mat-

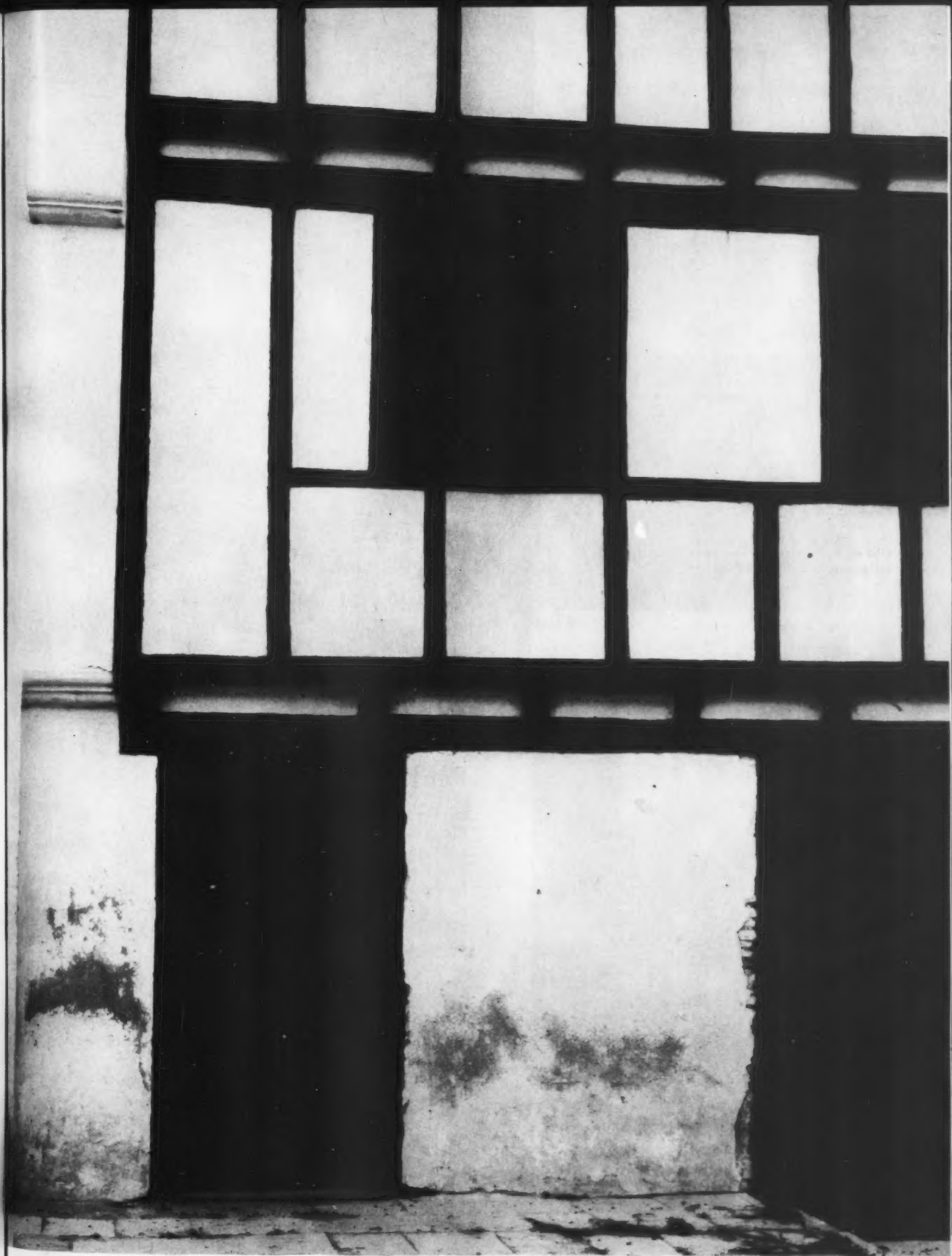
Paul Strand



a commentary on
his new work . . .
by Nancy Newhall

Old sailor,
Collioure (Pyrénées-Orientales).
Original: 4 9/16 x 5 13/16.

Front of Basque house,
Arbonne (Basses-Pyrénées).
Original: 7 5/8 x 9 5/8.



Old man, Condeville (Charente).
Original: 4 9/16 x 5 13/16.

Old man, Banyuls (Pyrénées-Orientales).
Original: 4 9/16 x 5 7/8.



Paul Strand . . .

ter. For them a photograph is incomplete until published. But Strand's prints live on a wall like a Rembrandt or a Rouault; their depths glow under spotlight or sunlight. And this man, this Paul Strand, had no tricks. He just looked at what was in front of him, made "complete use of everything included in the picture space—conscious use—nothing neglected or glossed over. And without distortions," as he said himself. He appeared to feel no need to destroy his subject, or angle it, reconstruct it, or perform the slightest personal legerdemain. Yet what he saw had the structure of a Cézanne and the solidity of a Giotto. Braque, after looking at his photographs with—"that kind of looking," wrote Strand, "that doesn't miss anything either in one's intention or the photograph itself—remarked, 'The painters could learn much from these.'"

To the further surprise of the reporter-poets, Strand, although he had been wandering around Europe and was already talking to Claude Roy about collaborating on a book about France, had not yet once unlimbered a camera on his new theme. "... Getting to know a country and its people," he wrote, "requires more than a few months. One has to see, digest, and see again." Finally



Young lad, Gondeville (Charente). Original: 5 11/16 x 4 5/8.



**Portrait, Gondeville (Charente).
Original: 4 5/8 x 5 13/16.**

Paul Strand . . .

Strand was ready. With his cameras he took through France what Claude Roy describes as "a route musing, capricious, a route unhurried, a route ruminant and dreaming, a route which resembles more the path of schoolboys than the flight of a bird, a route which has no system other than to capture the maximum of humanity and the most *denuded* truth."

In Gaspé, in 1929, while watching the life of fishermen by a northern sea, Paul Strand discovered what for him was the perfect creative release and the endless creative challenge. That summer he chased clouds and people and waves until their separate motions fused in one large movement. The next three summers (winters he earned his living by making commercial and scientific films) he spent in New Mexico, feeling for the forces and rhythms of that earth and sky. On trips up into Colorado, he found the shells of the ghost towns eloquent of the violent life that had formed and abandoned them. Down in Mexico, he saw a beautiful people and the symbols of their religion; from these he later made a portfolio of twenty magnificent gravures. Meanwhile, for a decade, he became a cinematographer full time. For the Mexican government, he produced and photographed the poetic film, *The Wave*. He was one of the photographers of *The Plow That Broke The Plains* for the U.S. Government, and was co-director and photographer of the epic *Native Land*. Then in the winter of 1943-1944, he went up to Vermont to stay with friends, once more took out his 8 x 10 view camera and his 5 x 7 Graflex (masked down to 5 x 6½), and began to put all that he had learned into an image of New England.

When he is ready, Strand can work fast. And he can also, after half an hour's scrutiny of every crack and nuance, shake his head at a possible subject and drive on. He can wait. The images have waited a long time, too. Now and then time changes or crushes something he planned to photograph. But the images endure; they are synonymous with the people. Somewhere his image still awaits him. When he finds it, he lets it become clear to him. He can wait for the clouds to move into counterpoint, or for one of them to pass before the sun so that the essence, the integrity of the form before him is not broken by the flicker of shadow. Only rarely does he use the accidental slant of sun or shade. Now and then he chooses the full blaze and the sharp shadow, but he loves best the quiet light in which things and people seem to glow from within, and fill his image with a rich and subtle incandescence. This is a brooding light. It looks backward and inward, foreboding. This is no instant Strand is trying to hold still, but a lifetime, a century, several centuries, the primeval. And in trying to hold still so immense and complex a movement he will not allow himself to photograph a subject in which every formal element is not resolved to the last millimeter on his ground glass. Nor one in which continuance is not implied by some movement at the edge or in the main theme, telling us that this, too, is in flux and changing.

With Strand on these journeys went his wife Hazel Kingsbury, herself a photographer with experience rang-





Countryside, Près de Dieffmatten (Haut-Rhin). Original: 5 7/8 x 4 5/8.



Café, Embrun (Hautes-Alpes).
Original: 4 5/8 x 5 7/8."

Paul Strand . . .

ing from fashion to reportage for the Red Cross all across Europe during the last war and finally in Japan and Korea. "Through France," wrote Strand, "she was the navigator—the constant map reader and researcher. She is an indefatigable explorer who will get off a main highway to the little alluring roads." With one word in a new tongue, Hazel can be comic and call forth the invaluable spark of sympathy in a new place. By her warmth and fertile invention, she keeps the curious from fingering Strand's cameras and the young from tripping over his tripod and clowning before his lens. "And though she would always photograph very differently when she is working, she has the rare capacity of sensing and seeing very clearly what sort of thing I go for...the close understanding and helpfulness that comes of one person seeing so closely eye to eye with another—a seeing that includes criticism as part of the deepest kind of interest.... She has been com-

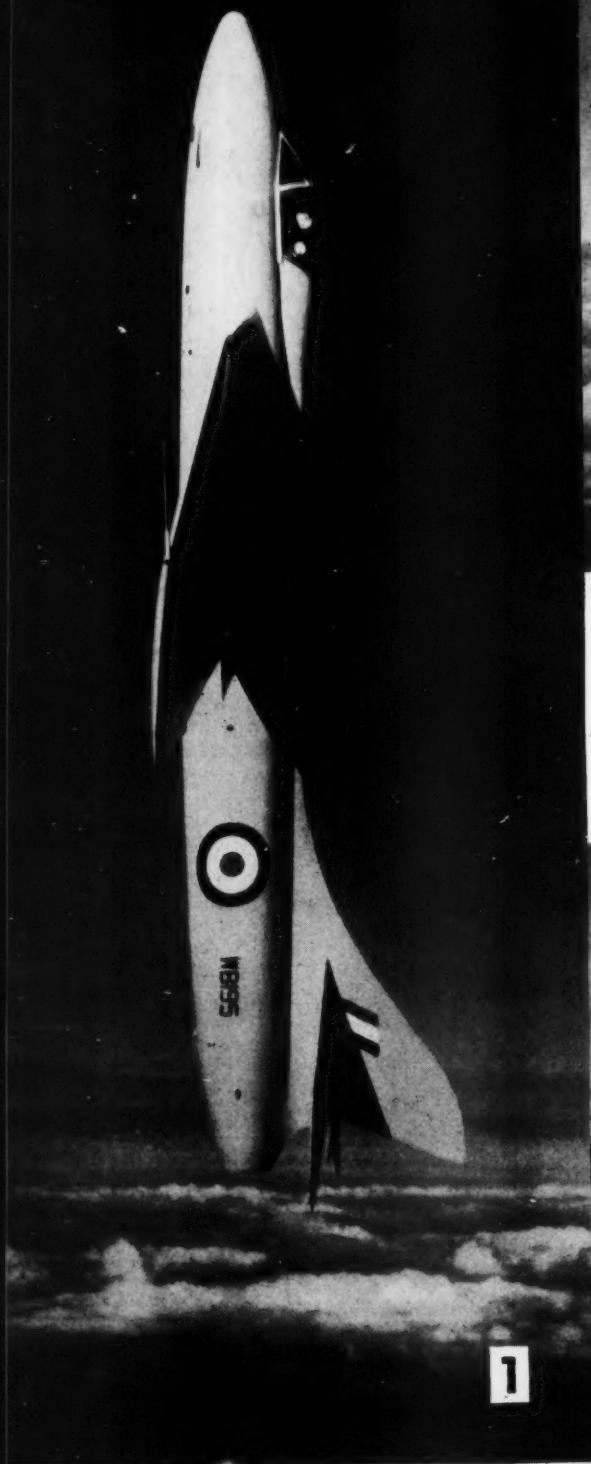
pletely part of the book as she is of the present work."

Claude Roy writes of the shocks Paul Strand has given him. How well I know what he means! The first shock I received was in 1937; spread out on the floor of the Museum of Modern Art, ready for installation in a huge historical exhibition, were a dozen photographs by a man named Strand. I looked, bent down, and finally got down on my knees. Here on the floor were the Maine coast and forest I had known as a child, just as I had seen and felt them, and as I had not till then believed any medium, even writing, could express them. My second shock came when Strand brought back from Vermont photographs of churches, stone walls, barns, winter, in which I recognized my nativeness and certain ancestral passions and ideals.

Claude Roy got his first shock in 1945, when at the Museum of Modern Art, he felt the direct force of Strand's photographs in the (Continued on page 103)



House, Chaumont (Loir-et-Cher). Original: 7 9/16 x 9 5/8.



A JET



3



LOOPS

how these pictures were made: page 44

4



LINHOF

A famous camera gets a critical examination . . . by Eric School

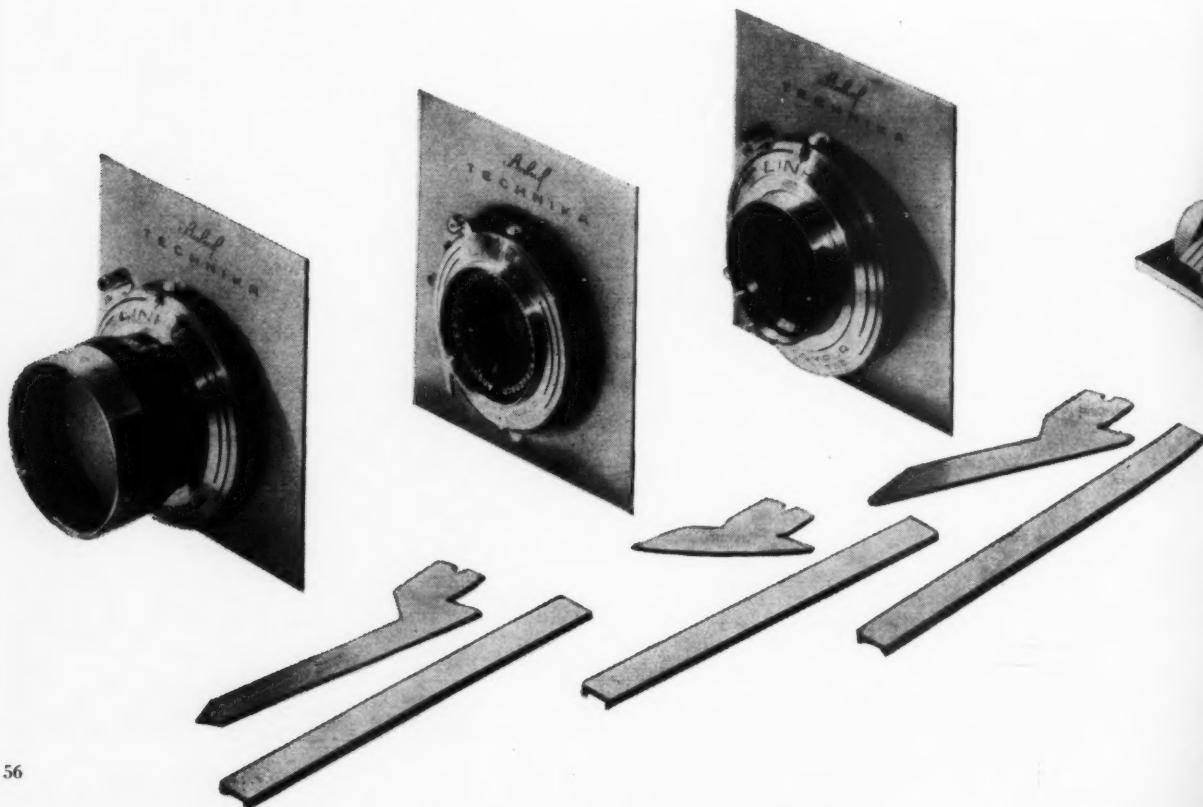
A PERSON SEES, not only with his eyes, but with his brain. Contrariwise, the lens of a camera, alone, is no more than an accidental distorter of images. Only by supervision does the lens produce what man sees, in the form of a photograph.

The lens is always being handicapped by inflexible optical laws. A gain in one direction is offset by a loss in another. A greater diaphragm opening, for instance, admits more light and shortens the exposure time. But it also shrinks the depth of field. Again, when the eyes see, the brain makes special adjustments in size, perspective, and distortion. These corrections, made automatically and unconsciously by the mind, are not made by the lens at all. So, to make up for the mental tricks performed by the brain, the camera must do mechanical tricks to keep the lens from seeming to distort in its "uncorrected" way of seeing. The camera supporting the lens must be as versatile and flexible as possible, so that the

lens may record images the way the human eye sees.

In photography, one is likely to find even the human eye outdone at times. In skilled hands the new Linhof Super Technika is one of those instruments that sometimes can see more, and with greater accuracy, than human eyes can. To use the Linhof so well that it can see with such precise vision requires understanding. Let us take a look at this instrument. Without lens, it weighs 86 ounces. It is seven inches high, only slightly wider, and $3\frac{3}{4}$ inches deep. (We're looking at the 4 x 5; it is also made in $2\frac{1}{4}$ x $3\frac{1}{4}$ and 5 x 7 sizes.)

Swings and tilts: Like other view cameras, the Linhof Super Technika can be adjusted so that both its lens and its film (the focal plane, that is) can be tilted in various directions. This in a camera corresponds to the human mind's ability to keep itself sane and level. When a human eye-plus brain looks upward at a tall building, the building keeps on standing upright. But if

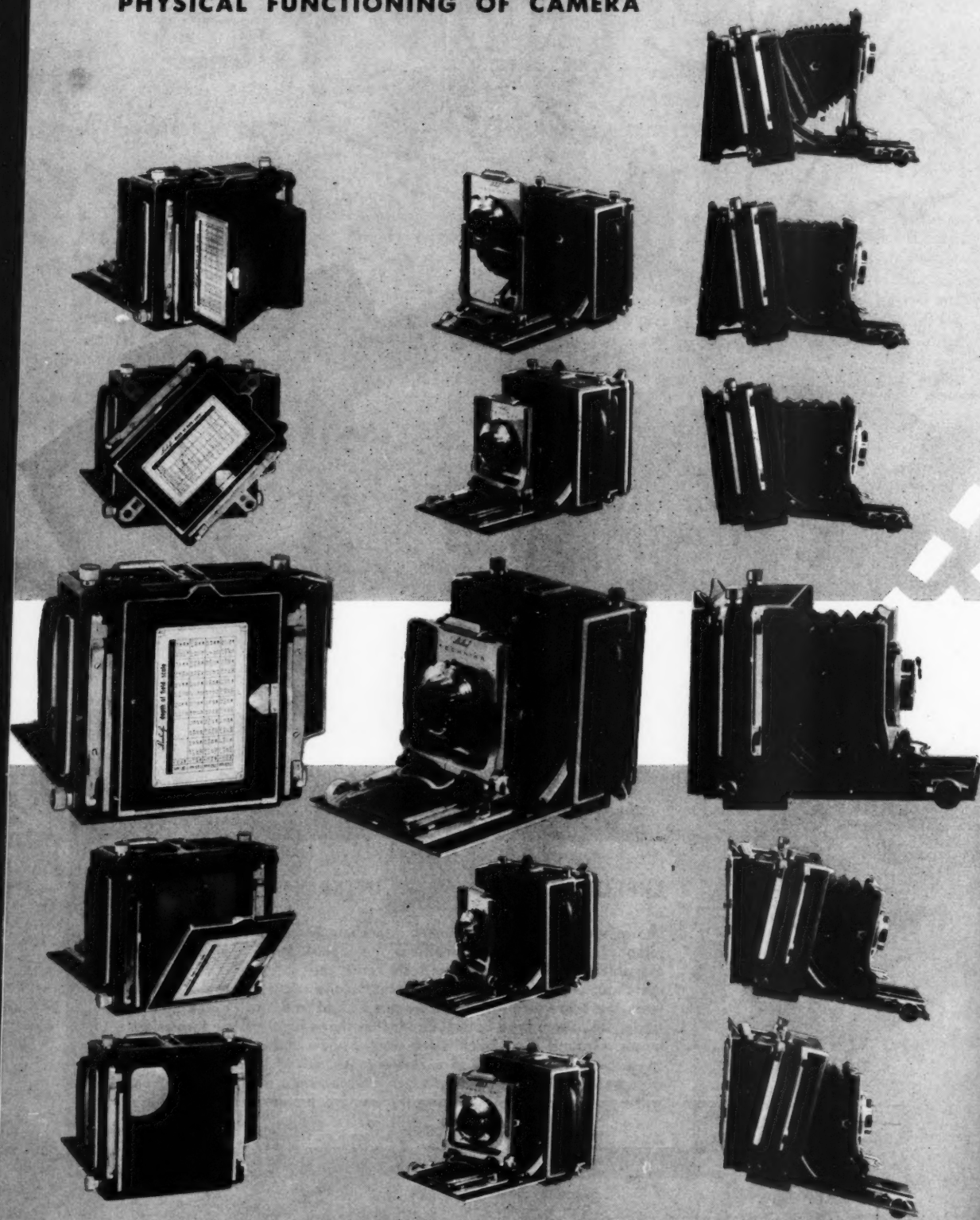


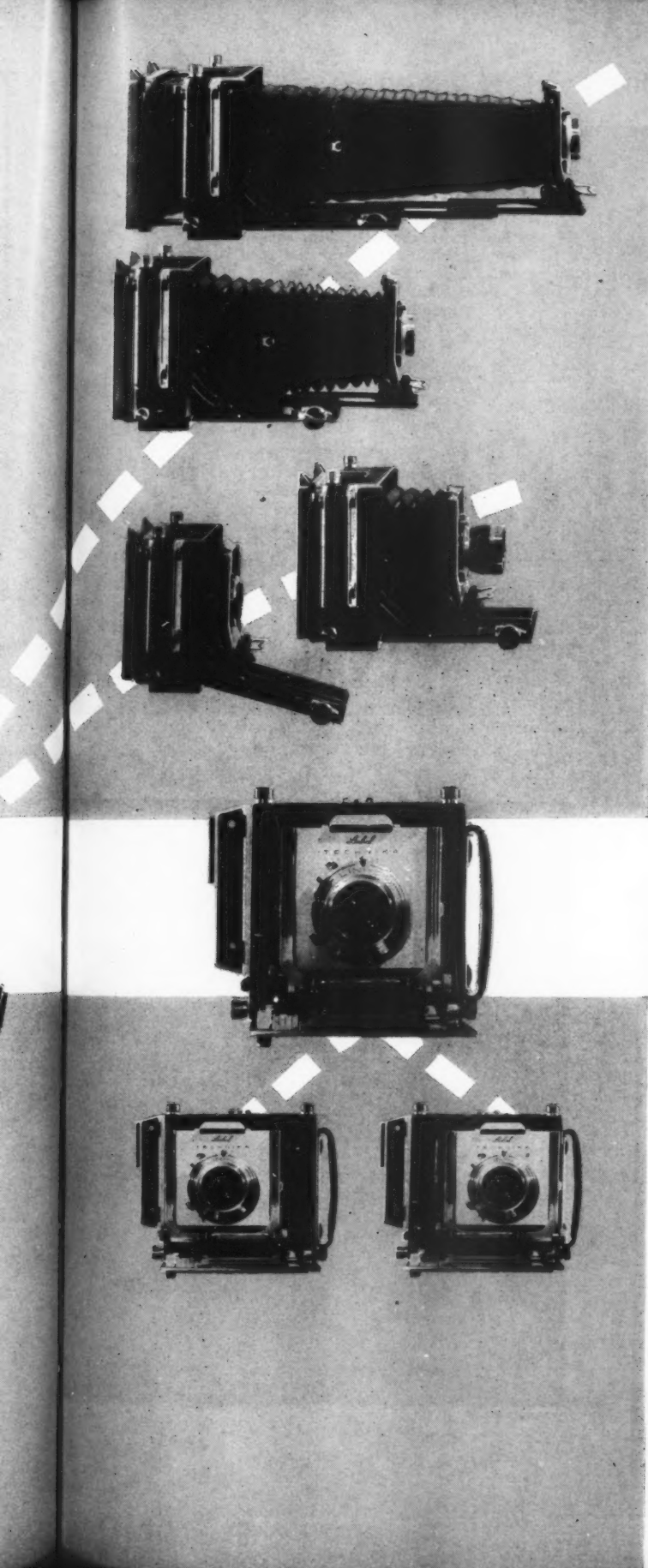


EXPLODED VIEW SHOWS INTERCHANGEABILITY

Shown here are three of the many interchangeable lenses (left to right, telephoto, wide angle, normal) for the Linhof. With each is the removable matching focusing scale and the odd-shaped specially matched cam that couples each lens to the range-finder. For press work there are two viewfinders—peep sight and wire frame sports-finder, and zoom type optical finder that shows field of view for various lenses. Ground glass back is for precise view camera work. Each of these parts is removable in a few seconds. All of these features are designed to give the photographer a wide range of optical controls, while at the same time keeping the camera simple and rapid to use.

**TWENTY-THREE VIEWS OF THE LINHOF
SHOW ITS VERSATILITY, DEMONSTRATE
PHYSICAL FUNCTIONING OF CAMERA**





an ordinary camera looks upward, the building begins to do things . . . from a soft glide to a preposterous falling over backwards. The lens shows us what it sees, with no brain to straighten things up. But the swing-back enables us to tilt the film plane until it is parallel with the up-and-down lines of the building. At the same time, we tilt the lens board too, and when both lens and film are parallel to the building's wall, all the lines miraculously come out looking correct and sharp.

That's one use of the swing-and-tilt features of the Linhof and other view cameras: correcting perspective so that a picture will correspond to that which the human eye-plus-brain expects it to be. This saves a lot of buildings from toppling clear over, and it keeps others from leaning amorously towards each other. The same controls can be used on other things besides buildings, too: soldiers on parade, chorus girls kicking in line, statesmen making speeches from a rostrum.

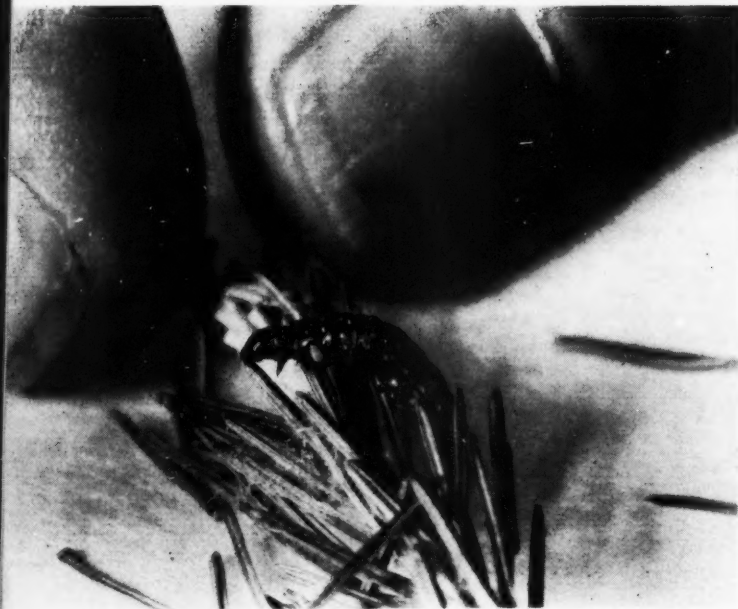
But there is another use of the flexible nature of this camera. Suppose we have a problem before us: photographing a subject which runs from the near foreground in a straight line to a distant background. Let's say it's a long, long bar in a San Francisco hotel (where the bars are really long). As most users of small cameras know, we can stop the lens 'way down to extend the zone of sharpness. Sometimes not even this will work. But the Linhof can handle this in a competent way, even when shooting action which might call for a fairly wide open lens. With a twist of the back, keeping the lens *untitled*, we adjust the focal plane of the camera so that it slants. Now, one edge of the film is far away from the close end of that long, long bar. The other edge is close in. This is where the far end of the bar is focused. The entire scene is focused sharply.

However, those swings and tilts wouldn't be half so valuable if it were not for the opportunity to use various lenses on the

(Continued on next page)

Horizontally across the middle of the chart are four Linhofs in normal position—back, quarter, side, and front views. Pictures in columns going up and down from this row show: *Far left*, how back revolves and ground glass viewing screen comes off. *Quarter view*, the rising, falling, and swinging lensboard. *Side view*, multiple adjustments of front and back used in correcting distortions. *Front view*, how lensboard shifts sideways. Dotted lines lead to double and triple extensions of bellows, and show how the camera looks with wide angle and telephoto lenses.

FOUR PHOTOS BY WILLIAM VANDIVERT SHOW UNIQUENESS OF LINHOF



◁**ULTRA CLOSE-UP:** The Linhof's triple extension bellows was put to use to get bigger than life image of $\frac{3}{4}$ in. spruce budworm for Canadian International Paper Co. booklet. Vandivert focused on ground glass with "normal" 150mm Xenar lens, could have gotten somewhat larger image by using lens of shorter focal length, stretching bellows.

TELE LENS WITH RANGEFINDER: A seismic exploration party of Sinclair Oil Corp. looks for oil in North Texas. Problem was to pull scene together, make distant explosion and truck larger. Tele Xenar 250mm lens was used, 25 ft. behind recording truck in foreground. There was no time for ground glass focusing. With the big lens coupled to it, rangefinder was used to focus sharply on exact spot where explosion would be. Explosives truck was about 30 ft. beyond hole.

VIEW CAMERA TILTS AND SWINGS: Technicians of Perkin-Elmer Corp. examine 20 ft. map made with one of their aerial cameras. Vandivert turned camera on side (text explains why), swung lens, tilted back, stopped down his 127mm Kodak Ektar lens, to get it all in sharp focus. Without tilts and swings, photo could not be made.▽





WIDE ANGLE WITH RANGEFINDER:

◁ A shuttlebuggy goes by with 10 ton load in modern mine of West Kentucky Coal Co. Only a wide angle lens, well stopped down, could take this picture. Ground glass focusing would have been difficult, if not impossible, due to lack of light. Miners would have had to stop work 15-20 minutes to hold lamps for setting up shot. Vandivert coupled 90mm Schneider Angulon to rangefinder, prefocused with aid of depth of field scale, fired four flashbulbs as the shuttlebuggy came into view.

camera. For of course, unless the film area is within the circle covered by the lens, it would hardly do to correct distortion.

Interchangeable lenses: Like the expensive 35mm miniature cameras with their many lenses, the range of the Linhof is greatly increased because a whole battery of lenses can be used with it. They range from 90 to 360mm in focal length. These lenses, equipped with shutters, give the camera its extreme breadth of optical vision. But in their mechanical use with the camera the Linhof is unique among press-view cameras. Every lens can be coupled to the superimposed image rangefinder with its own cam (a small metal bar with a special shape) so that the rangefinder will provide sharply focused pictures no matter which lens is in use! In addition, the Linhof equipment includes a special universal optical viewfinder with clickstops, showing the field of view for each of nine different lenses. This viewfinder corrects for parallax from infinity to three feet. Instead of using masks for the various image sizes, it works entirely with lenses, so the image is always full size. One can even revolve the front of it so that the picture area turns horizontally or vertically to match the revolving back on the camera.

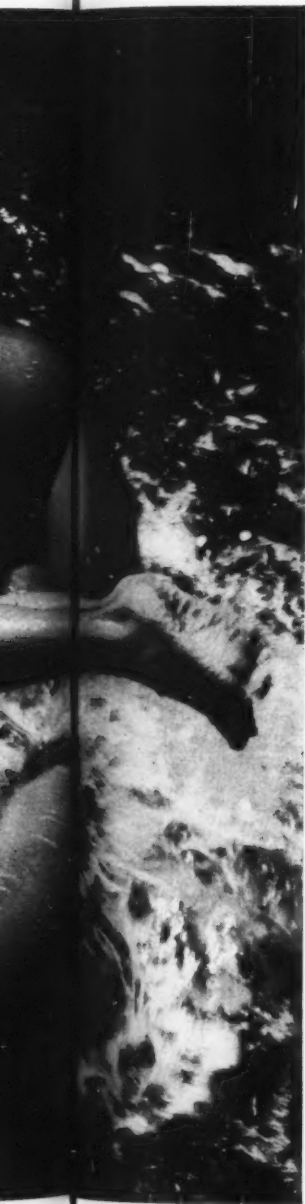
Other adjustments: Every time you change one optical or mechanical detail on a given picture, another detail is involved. To go with the previously mentioned swings and tilts of the lensboard and camera back, for example, one should have an extra feature: a lensboard that can be shifted laterally either way, raised or lowered, or rotated from side to side on its vertical axis. This the Linhof has. However, despite the fact that the lens can be moved in various directions, the camera does have its limitations. Those who criticize the Linhof design are apt to dwell on the method of tilting the lensboard. When tilting a lens, it is most desirable that the lens pivot about its own axis. If a lens is so pivoted, various parts of the image will be brought into and out of focus, but the size of the image will not be changed, nor will it be distorted. In addition, it is most helpful if the lensboard can tilt forward as well as backward, and if it can be arrested and securely locked in any position.

On the Linhof the lens can tilt only to the rear, and can be locked in only two positions—erect and fully tilted to the rear. Also, the entire front standard (the heavy “U” shaped member supporting the lensboard) pivots rearward on its base. Thus when the lens is tilted to the rear (pointing up, that is), it also moves backwards about $\frac{3}{4}$ inch, changing completely the focus on the ground glass (and the film plane). The only way the lens can be tilted forward is to place it in the erect position (*Continued on page 100*)

top or back light?

Two radically different kinds of light were used by Parisian photographer Serge de Sazo in making the three pictures shown here. The crisp quality of direct sunlight, *below*, provides brilliant highlights which help accentuate the modeling and the contours of the figure. M. de Sazo's Rolleiflex camera exposure was 1/100 second at f/11, using a medium yellow filter.





A true silhouette emphasizes the outline and mass of a subject rather than detail. In this case, light coming from in back of the subject is being reflected by the water. By basing the exposure on the *water*, the figure of the girl was underexposed—thus rendering it completely in silhouette in the resulting picture. 1/50 second at f/5.6. No filter.

A partial silhouette emphasizes outline and mass the same as a full silhouette, but also includes a certain amount of detail and tonal range. Here, as in the picture *above*, the light is coming from in back of the subject. Since the exposure was based upon the subject, however, the background was rendered slightly overexposed. Rolleiflex camera. 1/50 at f/3.5. ▷





Print from Ilford HPS plate. Photos by Morris Warman, *New York Herald Tribune*.

world's fastest film?

MODERN TESTS A NEW PRODUCT FROM GREAT BRITAIN, ILFORD HPS

HOW FAST can films get? How light sensitive can an emulsion be and still perform usefully in day-to-day photography? Some answers to these questions may be forthcoming from Great Britain where two new, extremely fast negative materials have recently been marketed. They are: Ilford HPS and Kodak P.2000 Press Special. Both emulsions are supplied on glass plates, which are still in great demand by British photographers, but HPS may be produced on film in the future.

Are they the world's fastest films? Well, according to ads appearing in the British photo magazines, each company claims that its particular plates are tops for speed. Says Kodak Limited, "A unique plate, P.2000. The world's fastest—and a quality plate at the same time. Have you tried it?" Sorry, MODERN has not had a chance to try P.2000. The main reason we made no great effort to do so is that there are no plans, at present, for importing the plate here.

However, we did do some fairly comprehensive tests on Ilford HPS, which may be imported. In advertising HPS, Ilford Limited was just about as modest as Kodak, simply describing HPS as "the fastest plate in the world." It carries a rating of 400 for British Weston meters. Early

this year MODERN got a generous supply of HPS plates and proceeded to give them both sensitometric and practical tests.

Since its introduction in Britain, HPS has been used much by press photographers (who do not have many flashbulbs to fire off and therefore rely heavily on fast films and powerful developers). So, we picked an outstanding press photographer, Morris Warman of the *New York Herald Tribune*, and gave him a supply of plates and plate holders to add to his already overburdened satchel of equipment. Warman handles his Speed Graphic in dim light like an amateur with a new 35mm camera. He avoids using flash, unless he has to, and frequently works with a wide open 127mm, f/4.7 lens and handheld exposures as slow as 1/5 second. He likes the results he gets with Kodak Super Panchro Press Type B film. Warman develops his films by inspection in DK 60a at 70°, varying the time from 5 to 12 minutes, or more, depending on the conditions under which the picture was taken. He did the same with HPS. It took some trials and errors for him to learn how to get the most out of the plates, but he did. This experience was helpful to other photographers who tried the plates.



Print from fast press film.

In the practical photographic tests these essential facts stood out: HPS plates showed exceptional ability to reproduce detail in the shadows. Where light levels were fairly high and exposures reasonable, there was not much noticeable difference in the density of the negatives made on plates and films although the plates did seem to have a bit more snap. However, where light conditions were worst, and exposures were at a minimum, HPS plates were noticeably faster than the films. Briefly, HPS gave extra speed when needed, yet did not block up badly in the highlights. It made good enlargements. In a one shot color camera, HPS gave great speed, good quality.

The pictures on these pages illustrate these points, and Warman's technique. *At right* are two shots of Mrs. Margie Pozniak and her baby, taken in a brightly lighted room. With identical exposures and development the plate and film negatives were almost alike in density. The HPS negative printed well on Kodabromide F3 paper; the film made a slightly flat print on F3 but printed well on F4 (there are five contrast grades of Kodabromide).

In the ballroom shots *above*, where the light was terrible, the HPS negative printed well on F3. The film could not be printed well on any paper except F5. Even then, it was much inferior to the HPS print.

Careful sensitometric tests indicated that HPS plates would give about one full stop more effective speed than the fastest press films in general use in this country. This backed up the practical tests. Whether or not this is the world's fastest negative material we don't know, but certainly its speed is remarkable.—*John Wolbarst*

◁ **MINIMUM LIGHT, BIG SPEED GAIN:** Plate and film were both exposed 1/5 sec., f/4.7, developed 12 min. in DK 60a. Identically exposed and developed straight prints on Kodabromide F3 show differences in negatives. Best possible print from film on F5 paper was much inferior to that made from plate on F3 paper, particularly in the shadows.

MUCH LIGHT, NOT MUCH DIFFERENCE: In brightly lighted room plate and film were given 1/50 sec., f/4.7 exposure, developed 5 min. in DK 60a. Plate was slightly more contrasty than film, printed best on F3. Print from film made on F3, *bottom*, was flat but a "best possible" print made on F4 paper was quite satisfactory. ▽



Made with HPS plate.



Made with fast film.

a

carload of circus pictures is published each year in magazines—the circus in black-and-white, the circus in color—photographed by an amateur, shot by a professional. The pictures from year to year change little in type or interest. You'd think there was just one way to photograph a circus.

In search of a different approach, MODERN sent color photographer Norman Rothschild to the circus. Instructions: Bring back something unusual, something brighter and more interesting, something never seen in a circus photograph before. And do it in color, using whatever light is available. No flash, no flood, no equipment to which any amateur or professional does not have access. Just a nice simple assignment capable of making any photographer decide to take up finger painting.

But Rothschild had always wanted to try his hand at photographing the circus. The world of tanbark and trapezes had challenged his imagination. He felt that circus shots he had seen were pale imitations of the real thing. Why? The trouble may have been caused by the difference between what the camera actually sees and what the circus spectator *imagines* he views. The ardent circus goer often leaves at the end of a performance with a headache, having twisted his head in all directions at once to watch everything going on in each ring. The camera is different. It has a selective view. It can capture one angle of vision in each shot—or can it? Rothschild decided to experiment. Could the camera be made to see as does a spectator?

He settled on three basic techniques: 1. To simulate the spectator who sees things happening in three rings at once, he would make double exposures, getting two or more images on one frame. 2. To avoid the stuffed mannikin look of circus performers stopped dead by high speeds he would employ a slow enough speed to show a completed action. 3. To boost the paler circus

why take it straight?

hues to equal the colors imagined by the spectator he would employ color filters.

A first trip to the circus with his two Exaktas gave Rothschild the information he needed concerning exposure. Under a bright spotlight, he could expose Kodachrome, Type A, at f/1.8 to f/2 at 1/25 sec. without filters. This he made his basic exposure. And most of the circus pictures would have to be shot under the spotlight, using his 58mm Biotar f/2 and 90mm Angenieux P1 f/1.8 lenses wide open.

Now to the filters. If he needed all the speed his lens and shutter combinations could give him, how could he use filters which would require even longer exposures? Rothschild decided to underexpose all filter shots. He could buy light-hued filters but

Middle image made with no filter. Right image through magenta filter, left through blue-green. All exposures were 1/25, f/1.8. ▷





△ Horizontal green net was photographed first with camera held vertically. Second exposure made horizontally. No filters. Both exposures 1/5, f/1.8.

◁ Girl tumbler doing cartwheel about eight feet from camera. Shot wide open with Angenieux 90mm f/1.8, 1/25 sec.

Motion of tumbler being thrown up into a chair captured by Rothschild's Exakta with lens at f/1.8. Slow speed of 1/5 sec. reveals completed action. ▷

Lions in the cage were photographed through magenta filter. Clown Otto Griebling was then superimposed with no filter. Both shots, 1/25, f/1.8.▽



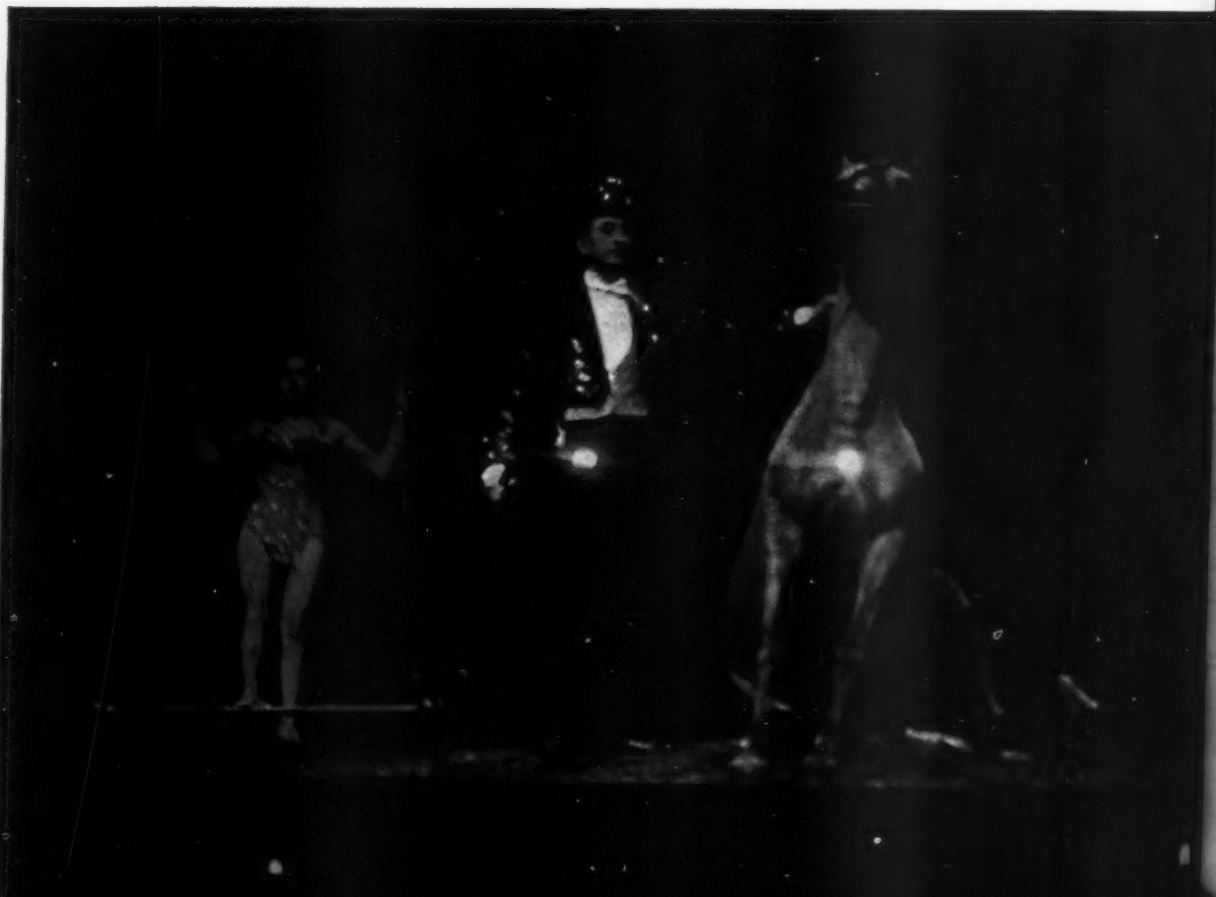


△ A shadow of an aerialist cast by a brilliant spotlight against doors of Madison Square Garden arena. Rothschild leaned against railing, shot 1/5, f/1.8.

Rothschild first photographed aerialist, through filter, rewound shutter, shot horse act through another filter. Both exposures made at f/1.8, and 1/25 sec.▽



△ Girls were whirling around vertical ropes. Rothschild sat down, leaned against back support and hand-held a one second exposure at f/5.6.



35 MM SERIES

the underexposures would make them produce dark, rich images. Accordingly, he purchased five Kodak Wratten 3-in.-square gelatin filters: a No. 30 magenta, a No. 23A orange, a No. 40 blue-green, a No. X1 yellow-green, and a No. 80A light blue. These he planned to fasten before the lens in a gelatin filter holder and retaining ring (see pictures page 71).

Next, Rothschild examined his camera equipment to see how he could mark his viewfinder to place each double image where he wanted it. The pentaprisms were taken from the Exaktas and the ground glass was removed from the pentaprisms. On the ground side of each he drew light horizontal and vertical lines with a No. 2 pencil, dividing the ground glass into a number of rectangles. (Later he realized that he could have bought a ground glass already lined.)

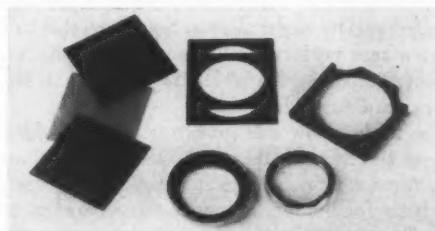
His procedure for using the filters and double exposures would be this: Frame the circus event in the viewfinder and place its image in one of the ruled rectangles. Then make an exposure using no filter. Next, rewind the shutter without rewinding the film. (This can be done on the Exakta and many other 35mm cameras with focal plane shutters by turning the shutter speed dial without touching the film wind knob.) Finally, Rothschild would take the same event from another angle, or perhaps find another circus event and place its image in another viewfinder rectangle. This he would shoot through a filter, using the same exposure. If he wanted a third, fourth or fifth exposure on the same frame, he would merely repeat his steps—turn the shutter speed dial, frame an image in another rectangle, and shoot through another filter. He practiced the technique until it became second nature. He learned to overlap images as well as to separate them. Finally he felt he was ready for the circus. So off he went with two Exaktas, five filters, and plenty of Kodachrome and Ansco Color. First, he wanted a picture of Emmett Kelly, the famous clown, who begins each performance of the Ringling Brothers and Barnum & Bailey Circus.

The photograph *opposite* is a triple exposure. The center image was made at 1/25 sec. at f/1.8, with no filter. The clown's hands form an important point of interest in the picture. The other two images were placed at either side of the original, using the same exposure but through filters.

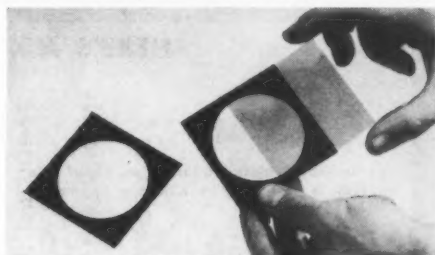
Next, to the glittering world of the trapeze artists. Rothschild captured it with one double exposure (*top, page 68*). The image of the ropes, ladders and performers was made with one exposure. The green net was made with another exposure. Actually, this was a horizontal net. Rothschild felt it would look better in a vertical position adding a touch of bright new color. Here is the net result.

Then Norman watched the lions. They looked lonely. So did one clown nearby. So Rothschild put them together (*picture, page 69*). The lions were drab with their light tan skins bleached out by the bright spotlight, so he exposed the lions through a (*Continued on page 94*)

How to Mount a Gelatin Filter on Your Camera



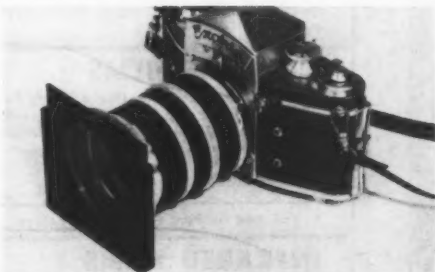
1. You'll need 3 in. square gelatin filters, left; filter frame, top middle; filter frame holder, top right; all Kodak products. Also step-up ring, bottom middle, and adapter ring, bottom right.



2. Place gelatin filter in filter frame. Handle filter by edges. Slide two halves of frame together. Smaller 2-inch filters and filter frame are available for small diameter lens barrels.



3. Frame holder slides between insert ring and set-up ring. These two rings are then screwed together tightly to secure frame holder. Camera's adapter ring is then attached to step-up ring.



4. Entire assembly is now screwed into the threads of lens barrel or pushed onto outside of it. Filters can be slipped in and out quickly. Small piece of tape will hold them in if barrel revolves.

which 35MM film

THE 35MM CAMERA in the hands of the intelligent user is capable of performing an amazing number of tasks. For these tasks, film manufacturers have provided a well-rounded variety of emulsions. Some are able to do many jobs; others perform only one special job. A properly chosen film helps the photographer obtain top quality rather than passable results.

The table below will give you a general idea of how subject and film should be matched. You will notice that slow films are not always labelled for outdoor work or fast films for indoor. This is not an error but an indica-

tion that there are many film characteristics to consider.

Unfortunately, the photographer who wishes to probe deeply into these characteristics will soon find himself in a sea of terms such as gradient, density, brightness scale, reflecting power, etc. It might be possible to wade through even these terms except that the definitions of each term may vary from one expert to another. It's not our purpose here to unscramble the confusion. We are only concerned with determining which films should be used for photographing various subjects.

The practicing 35mm photographer need not learn

HERE'S A CHART THAT WILL HELP YOU TO SELECT THE

*Indicates special information about this film in text and in directory beginning on page 75.

	ACTION-INDOORS	ACTION-OUTDOORS, SUNLIGHT	ACTION-OUTDOORS, POOR LIGHT	ARCHITECTURE-EXTERIOR, DAY	ARCHITECTURE-EXTERIOR, NIGHT	ARCHITECTURE-INTERIORS	CLOUDSCAPES	COMMERCIAL WORK	COPY-CONTINUOUS TONE	COPYING-LINE
HIGH SPEED FILMS Ansco Ultra Speed Pan, Ferrania Super Panchro 52, Gevaert Gevapan 33, Ilford H.P. 3, Kodak Super-XX, Perutz Peromnia.	●		●		●	●				
MEDIUM SPEED FILMS Ansco Supreme, Du Pont Superior 2, Dufay Super 50, Gevaert Gevapan 30, Ilford F.P. 3, Karat Film, Kodak Plus-X, Perutz Perpanatic.		●		●			●	●	*	
SLOW FINE GRAIN FILMS Gevaert Gevapan 27, Ilford Pan F, Perutz Pergrano.				●			●	●	*	*
COPYING FILMS Du Pont and Kodak Fine Grain Safety Positive, Du Pont Microcopy, Kodak Micro-file.									*	*
POSITIVE FILMS Kodak Direct Positive Panchromatic.	●	●	●	●	●	●	●	●	●	●
Kodak and Du Pont Fine Grain Positive.									●	●
INFRARED FILMS Kodak Infrared.				●			*			

73

apparent clumping of silver grains. Grain size increases with film speed and often determines the amount of enlargement a negative can be given before definition becomes intolerable.

Contrast is the difference in density between the lightest and darkest portions of a negative.

Color rendition is not as great a concern to the photographer as it was. Today all 35mm films except one or two emulsions for copying and infrared photography are panchromatic and thus sensitive to all colors.

Exposure and development are extremely important factors in choosing films. In order to keep this discussion as simple as possible, let's assume that all films are exposed and developed normally as per the manufacturer's instructions (*see listings, page 75*), unless otherwise noted.

High speed films show coarsest grain

Where light is poor, where it's necessary to use high shutter speeds, where you must have small lens openings for maximum depth of field, the all-important consideration is film speed.

But high speed films have other characteristics which affect the final negative. First, they are less contrasty than slower emulsions. This factor makes them more adaptable to extremely high contrast subjects such as those lit by contrasty stage lighting or tropical sunshine. If you expose for shadow detail in such contrasty subjects, there will be less tendency for highlights to block and lose detail.

When lighting is dull and very flat, when there is little highlight and shadow contrast in your subject such as flatly lit landscapes, high speed films may not give you sufficient contrast.

The greatest drawback to fast emulsions is grain. Although fine grain developers may reduce grain size somewhat, such developers also reduce the film's speed, negating one of the characteristics for which such emulsions are often chosen. In addition, unless enormous speed losses are to be accepted, no matter what fine grain developer is used, the resulting grain will generally be coarser than that found in a slower, inherently finer grained film developed normally.

Where you need the utmost speed from your film—in poorly lighted interiors—high speed emulsions lend themselves admirably to the task in connection with high energy developers. Although such developers tend to build up contrast in a negative, many high speed films can stand quite a bit of forced development without highlight blocking. Grain, however, increases with such forced development.

Medium speed films for all around use

Medium speed films, representing an excellent compromise between film speed and grain size, are the closest to being all-purpose emulsions. These are more contrasty than high speed films.

In flash or electronic flash photography where a single lamp is used at the camera position, the lighting is inherently flat. In order to produce better contrast in the flesh tones, a medium speed film is desirable.

Medium speed films are very flexible. As has been

seen, they can help along a flat, dull subject. If a fairly contrasty subject is photographed on medium speed emulsion, a small amount of underdevelopment will reduce the contrast. However, with extremely contrasty subjects, medium speed films are not advisable.

These films do not lend themselves to forced development in high energy developers as they tend to become too contrasty, blocking up highlight detail.

Slow films are generally fine-grained

Slow speed films generally have extremely fine grained emulsions. They are very contrasty and great care must be exercised in their development. Any overdevelopment will result in a practically unusable negative. They should not be processed in high energy developers, and should be reserved for subjects where extreme detail is required—architectural, landscape, texture, and flower photography. They are useful for technical work, macrophotography and photomicrography; also, any work where tremendous enlargements are necessary, as in photo murals, or for certain kinds of copying.

Special films for copying

Copying films are of two types: those for line copying printed matter and line drawings, and those for continuous tone copying photographs or paintings.

The chief characteristic of a film suitable for line copying is inherent high contrast. Proper exposures are critical. Grain is never a problem with these films as it is microscopically fine. When copying faded, yellowed originals, a blue filter will heighten contrast. Non-color sensitive, positive films should only be used to copy black-and-white originals where color rendition is not a factor.

Films for continuous tone copying have one major characteristic: the ability to handle subjects of varying contrast. A photographer may be called upon to copy a weak, flat photograph, or one that is exceptionally contrasty. The film must be able to accommodate both. Exposure and developing times for all copy work are critical. For best results, tests of exposure and development should be made. Where the continuous tone original is too dark or too light, the exposure should be varied. Where the original is too soft or too contrasty, alter development times for best results. Grain is fine enough to produce good sized enlargements.

Infrared films for special purposes

Infrared film has many uses for the 35mm photographer. This emulsion penetrates haze, produces spectacular landscapes, detects erasures and forgeries, and assists in medical work.

A complete discussion of infrared film cannot be given here. Those interested will find Eastman Kodak's Data Book, *Infrared and Ultraviolet Photography*, quite useful. In brief, however, infrared film, with a Kodak Wratten A filter, registers the sky as black, clouds and snow as white. Grass and leaves appear light, distant scenes are rendered with remarkable clarity. Flesh tends to appear translucent, thus showing superficial veins. Flash pictures can be taken with specially coated bulbs and infrared film, almost (*Continued on page 106*)

PICK YOUR 35MM FILM FROM THIS LISTING

Editor's Note: All ASA Exposure Indexes are prepared for daylight only. Tungsten ratings listed for films are calculations generally made by film or meter manufacturers. Development for each film is that recommended by the manufacturer for tank development at 68° with intermittent agitation. Prices given are approximate. For additional information on any film, write the manufacturer or distributor direct.

HIGH SPEED

Gevapan 33. Mfr. Gevaert, Belgium. Distr., Gevaert Co. of America, 423 W. 55 St., New York 10, N. Y. ASA: Daylight 125, Tungsten 100. Weston: Daylight 100, Tungsten 80. Development: Kodak D-76, 24 min.; Kodak Microdol, 32 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 36 exp. reload spool (also fits Robot II.) \$.84, 12 exp. Karat cartridge \$.77.

HP-3. Mfr. Ilford, England. Distr., Alco Photo Supply Corp., 902-910 Broadway, New York 10, N. Y. ASA: Daylight 125, Tungsten 100. Weston: Daylight 100, Tungsten 80. Development: Anso 17, 13 min.; FR X-33, 12 min.; Harvey Panthermic 777, 8 min. at 80° F.; Ilford I D-11, 10 min.; Ilford ID-48, 10 min.; Kodak D-76, 11 min.; Kodak Microdol, 11 min. 36 exp. cartridge \$1.28, 10 meters (approx. 33 ft.) \$2.70, 30 meters (approx. 100 ft.) \$.74.

Peromnia. Mfr. Perutz, Germany, Distr., Raygram Corp., 145 E. 32 St., New York 19, N. Y. ASA: Daylight 100. Weston: Daylight 80. Tungsten values not published. Development: Perutz Perufin, 11 min. 20 exp. cartridge \$1.10, 36 exp. cartridge \$1.50.

Superpanchro S-2. Mfr. Ferrania, Italy. Distr., Gaetano Buttafarri, 207 Fourth Ave., New York 5, N. Y. ASA: Daylight 100, Tungsten 80. Weston: Daylight 80, Tungsten 64. Development: Kodak D-76, 20 min.; Kodak Microdol, 23 min. 36 exp. cartridge \$1.50, 100 ft. (on special order) \$.6.

Super-XX. Mfr., Eastman Kodak Co., Rochester 4, N. Y. ASA: Daylight 100, Tungsten 80. Weston: Daylight 100, Tungsten 64. Development: Kodak D-76, 20 min.; Kodak Microdol, 23 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 27½ ft. notched and tongued \$2.15, 50 ft. \$3.50, 100 ft. \$.6.

Ultra-Speed Pan. Mfr. Anso, Binghamton, N. Y. ASA: Daylight 100, Tungsten 64. Development: Anso

Normadol, 16 min.; Anso Finex-L, 15 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 27½ ft. notched and tongued \$2.15, 100 ft. \$.6.

MEDIUM SPEED

FP-3. Mfr., Ilford, England. Distr., Alco Photo Supply Corp., 902-910 Broadway, New York 10, N. Y. ASA: Daylight 64, Tungsten 40. Weston: Daylight 50, Tungsten 32. Development: Ilford ID-11, 8½ min.; Ilford ID-48, 8½ min. 36 exp. cartridge \$1.28, 10 meters (approx. 33 ft.) \$2.70, 30 meters (approx. 100 ft.) \$.74.

Gevapan 30. Mfr., Gevaert, Belgium. Distr., Gevaert Co. of America, 423 W. 55 St., New York 19, N. Y. ASA: Daylight 64, Tungsten 40. Weston Ratings: Daylight 50, Tungsten 32. Development: Kodak D-76, 15 min.; Kodak Microdol, 21 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 36 exp. reload spool (also fits Robot II.) \$.84, 12 exp. Karat cartridge \$.77.

Karat. Mfr., Karat Films Inc., 330 Jefferson St., Hoboken, N. J. ASA Exposure Indexes: Daylight 64, Tungsten 40. Weston Ratings: Daylight 50, Tungsten 32. Development: Kodak D-76, 16 min.; Kodak Microdol, 16 min. 20 exp. cartridge \$.75, 36 exp. cartridge \$1.05.

Perpantic. Mfr., Perutz, Germany. Distr., Raygram Corp., 145 E. 32 St., New York 19, N. Y. ASA: Daylight 40. Weston: Daylight 32. Tungsten values not published. Development: Perutz Perufin, 11 min. 20 exp. cartridge \$1.10, 36 exp. cartridge \$1.50.

Plus-X. Mfr., Eastman Kodak Co., Rochester 4, N. Y. ASA: Daylight 50, Tungsten 40. Weston: Daylight 100, Tungsten 64. Development: Kodak D-76, 16 min.; Kodak Microdol, 16 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 27½ foot roll notched and tongued \$2.15, 50 ft. \$3.50, 100 ft. \$.6.

Superior 2. Mfr., E. I. du Pont de Nemours & Co., Wilmington 98, Del. ASA: Daylight 50, Tungsten 32. Weston: Daylight 50, Tungsten 32. Development: Kodak D-76, 16 min. 100 ft. \$.65.

Supreme. Mfr., Anso, 40 Charles St., Binghamton, N. Y. ASA: Daylight 50, Tungsten 32. Weston: Daylight 50, Tungsten 32. Development: Anso Normadol, 16 min.; Anso Finex-L, 15 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 27½ ft. notched and tongued \$2.15, 100 ft. \$.6.

Super 50 Pan. Mfr., Dufay-Chromex, England. Distr., General Photographic Supply Co., 136-138 Charles St., Boston 14, Mass. ASA: Daylight 64, Tungsten 40. Weston: Daylight 50, Tungsten 32. Development: Kodak D-76, 16 min.; Kodak Microdol, 16 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28.

SLOW FINE GRAIN

Gevapan 27. Mfr. Gevaert, Belgium. Distr. Gevaert Co. of America, 423 W. 55 St., New York 19, N. Y. ASA: Daylight 32, Tungsten 20. Weston: Daylight 24, Tungsten 16. Development: Kodak D-76, 18 min.; Kodak Microdol 23 min. 20 exp. cartridge \$.97, 36 exp. cartridge \$1.28, 36 exp. reload spool (also fits Robot II.) \$.84, 12 exp. Karat cartridge \$.77.

Pan F. Mfr., Ilford, England. Distr. Alco Photo Supply Corp., 902-910 Broadway, New York 10, N. Y. ASA: Daylight 16, Tungsten 10. Weston: Daylight 12, Tungsten 8. Development: Ilford ID-11, 6½ min. 36 exp. cartridge \$1.28, 10 meters (approx. 33 ft.) \$2.70, 30 meters (approx. 100 ft.) \$.74.

Pergrano. Mfr., Perutz, Germany. Distr., Raygram Corp., 145 E. 32 St., New York 19, N. Y. ASA: Daylight 16. Weston: Daylight 12. Tungsten values not published. Development: Perutz Perufin, 11 min. 20 exp. cartridge \$1.10, 36 exp. cartridge \$1.50.

LINE COPYING

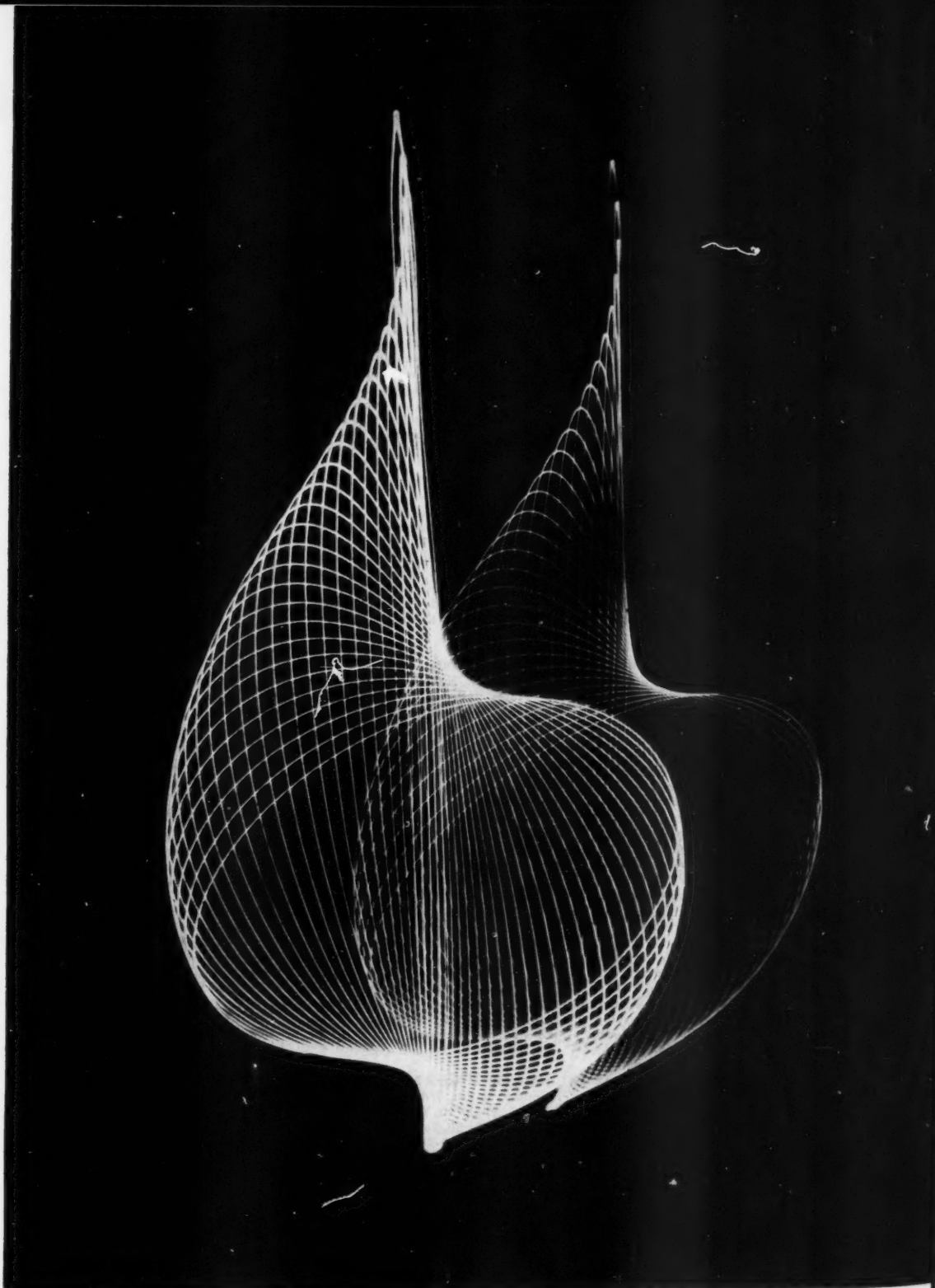
Exposure Indexes, and Weston Ratings where given, are for incident light readings or reflected light readings taken from a gray card of 18% reflectance, such as the Kodak Neutral Test Card, placed over the original to be copied. Reflected light readings may also be taken from a white card. In this case give five times the calculated exposure.

Microcopy. Mfr., E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del. ASA: Tungsten 30. Weston: Tungsten 10. Development: Kodak D-11, 5 min. 100 ft. \$.40.

Microfile. Mfr., Eastman Kodak Co., Rochester 4, N. Y. ASA: Tungsten 16. Weston: Tungsten 10. Development: Kodak D-11, 5 min. 36 exp. cartridge \$1.13, 100 ft. \$.40.

Fine Grain Safety Positive. Color blind, blue sensitive only. Mfr., E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del. ASA: Tungsten 5. Development: Kodak D-11, 4½ min. 100 ft. \$.29.

(Continued on page 106)



Light drawings in space are sometimes dull, sometimes exciting. Here the purity of design, double-printed with one print exposure considerably less than the other, has produced a fascinating example of this much-used technique. Lens at $f/12.5$, open shutter.

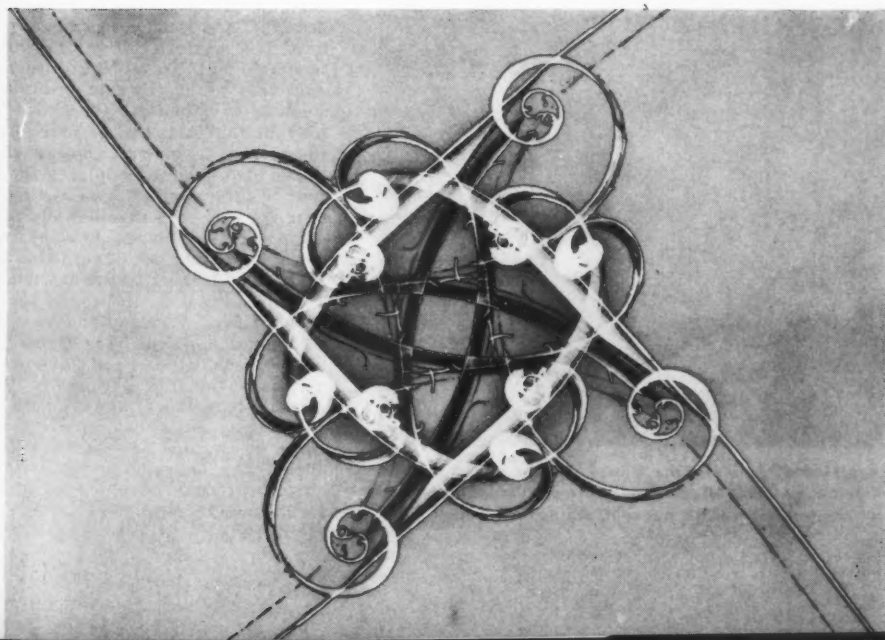
PETER KEETMAN is a photographer who possesses the happy combination of technique and imagination. He does not specialize in the kind of abstract patterns which we show here, but is a well-rounded photographer. His landscapes are beautiful, his portraits (one will appear in an early issue of *MODERN*) are searching. At times he turns to non-commercial experiments, to the realm of visual imagination. And in his off-the-beaten-track work we see a photographer of great versatility. In these three pictures, Keetman has used three kinds of lighting—the light emanating from the subject matter itself, *left*; multiple flash, *right*; spotlight, *below*. He has made a quadruple exposure plus a solarized negative, *below*; a double print, *left*; a straight print from a single exposure, *right*. In each case, he has fitted equipment and technique to the exact solution of a visual problem. He used, by the way, a 4x5 Linhof (see page 56) fitted with a 9x12 cm back for all of the photographs. His negative material was a Kranz glass plate—plates are still in great favor among European photographers, and Keetman works in Germany. But more important than lighting or darkroom techniques or cameras is his visual concept, the key of all good photography, no matter what the subject matter, no matter where the photographer.

—Jacquelyn Judge



Air bubbles in water result in eerie skull-like effect. Photographer filled big bottle with water, had air blown through a rubber hose. He used backlighting with an electronic flash to capture fast-moving pattern of bubbles. The lens was stopped down to f/32.

the key: IMAGINATION



A wood shaving was used as basic subject matter for this quadruple exposure. Keetman used one spot for lighting, made four exposures, turning the camera back 90° each time. After the negative was developed, it was recopied on a positive film, which was then solarized. Print was made directly from the solarized negative.

the Camera Clubs

by MABEL SCACHERI

Don't overlook community activities. They're worthwhile for any camera club.

How can you make your community more keenly aware of your camera club? How can you make the citizens say, "By golly, there's something to this amateur photography after all!" The answer is simple: by rigging up a photographic benefit and handing the proceeds to some local charity.

What am I trying to do, take all the joy out of life? No indeed. You can have a lot of fun from such an affair, while patting yourself on the back at the thought of what a noble, public-spirited club you belong to. This is not theory. I saw the thing done successfully by the Ridgewood Camera Club of Ridgewood, N. J.

For several years this club has been holding an annual *Festival of Color*. They show color slides and color movies, in a hall they get for free. This year they had their show in the high school chapel, and the entrance fee was \$1. The place was packed, on the showery evening of May 5, and the applause was long and enthusiastic.

Very slick it was. They showed slides not only by their own members but by local color fans who did not belong to the club. Of course, every single one of them brought along family and friends, to wow them with the maker's slides glowing on the screen.



Like studio nights? So do members of Schenectady Photo Society of N.Y. shown in this shot by Arthur Kiess. Let's see some pictures of your club's activities. We will pay \$10 for each photo we can publish on this page. Minimum print size: 5 x 7.



And every club member brought his own little crew, too.

From previous shows they have turned over some \$1100 to the Valley Hospital of Ridgewood. This year the money went to a swimming pool fund for the local YW and YMCA—about \$600. The mayor was there and representatives of the two Y's. There were printed programs. The slides and movies were shown to music, and it was indeed a classy wingding. There is no movie club in Ridgewood, so they borrowed Leo Heffernan from New York's Metropolitan Motion Picture Club. He toted an impressive amount of sound equipment by car, showed three fine movies with synchronized music, and staggered home very weary at about 2 a.m. People will do such things in these United States for a worthy cause.

What You Can Do

I am telling you about this affair not so you can copy it exactly but to get you started on some plan adapted to your own community. Perhaps there aren't enough good color slide makers to supply material for a show, or any top-flight movie makers. You could probably rent some 16mm movies. Or else forget about color and do something entirely different.

Such as what? Such as this. During the year, have your club members

make some candid shots of your town notables. Something characteristic and entertaining, not ridiculing the victims but sort of kidding them amiably—catching them off guard. Keep these pictures a secret. Don't let them be shown around.

Then, next spring, arrange a print show. You can hang the best prints made by your members during the year, as well as the candid shots of the citizenry. Build up your publicity in the local newspaper by telling of the mysterious real-life pictures you will spring at the show.

Another Idea

Another kind of show you could put on is a display of "way back when" pictures. If you get local people to dig up ancient photographs you could have quite an amazing collection. Most people won't have the negatives, but prints could be copied and blown up at least to 11 x 14. A half-dozen five-minute talks by the older residents on doings of the past would contribute to an interesting opening night program.

As you think over your local situation, I'm sure other ideas will occur to you, adapted to the people of your town, its size, traits, etc. These affairs should be strictly local.

One thing I'd avoid, and that is running the photo show in connection with some other party or a supper. People will turn out for *both* these affairs, so why give them too much for their money? Have the photo show separate. For one thing, the pictures will get more attention if they are the main item of interest. Too often you will see a photo exhibit practically disregarded and brushed off when it has to compete with another attraction. You want people to be in a "looking-at-pictures" state of mind when you display your masterpieces.

About Assignments

Remember, now, that none of these special photographs will ever be taken by the club members unless you give each one a specific assignment, with a deadline. Joe is to get candid shots of the local postmaster. Bill is to train his telephoto on the president of the bank. And they're to bring in prints by a week from Monday. Otherwise there may be duplications—or more likely, the shots will never be made at all.

The idea is not to sidetrack the club from its regular picture-shooting, but to make sure each member adds a few extra shots for this benefit show. If you work something out along these lines, I'd be glad to hear about it.—THE END

Camera Club Presidents: Please send us the name and address of your club so it can be listed in the Camera Club section of the *Directory of the Photographic Industry*. If you are listed you will receive material sent out periodically by certain photographic firms. Write: The Camera Clubs Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, New York.

Cameras go to school, too

YOU know photography. You know cameras. You know how important they are in making (and keeping) friends... how they can be hitched to any study to make it mean more... how they serve as basic tools in any career.

But what camera should you choose for a student? A good one, naturally. Some students will want the simplest possible... others will want one with all the controls. Your choice will depend on the photographic experience of the student... his interests... the type of activities to be filmed. For example:

The
Kodak
BULLETIN

The student, today,
needs a camera to:

- ✓ illustrate term papers
- ✓ record sports events
- ✓ record laboratory experiments
- ✓ take news pictures for the school paper
- ✓ illustrate social science studies
- ✓ supplement art training
- ✓ photograph zoological and biological specimens
- ✓ make pictures for the school annual
- ✓ record vocational projects
- ✓ qualify for the school camera club

Simplicity, low cost, good pictures



Tough enough, simple enough for youngster use, and good enough to astonish *you*, is the Brownie Hawkeye Camera, Flash Model. Loading is simple

enough for anyone. And picture making is an uncomplicated pleasure. Aim through the brilliant viewfinder and press the shutter release—no focusing, no diaphragm to set. Takes twelve $2\frac{1}{4} \times 2\frac{1}{4}$ negatives on each roll of Kodak 620 Film, black-and-white or Kodachrome.

Built-in flash synchronization for pictures anywhere, day or night. Budget-priced at \$7.20. Kodalite Flashholder screws directly onto camera body; with Kodak 2-Way Flashguard, \$4.00. Kodak Field Case, \$3.25.

The student starts going places when you give a Kodak Duaflex II Camera... on picture assignments, and socially. In the first place, it's a camera he likes to be seen with, a double-lens camera. The hooded finder gives a brilliant $1\frac{3}{8}$ -inch-square image.



THE Duaflex Kodet is just as easy to use as the Brownie Hawkeye. It has settings both for snapshots and longer exposures,

and has the added advantage of the larger, handier reflex viewer.

The Duaflex Kodar, with its faster, focusing lens, is your first choice for the student who will use his camera as an adjunct to his school work. Focusing from $3\frac{1}{2}$ feet to infinity, it lets him get close to his subjects, without lens attachments. Its Kodak $f/8$ Lens makes negatives that can be enlarged crisply for reproduction in class yearbooks

or school papers. The right lens setting for each light condition is stated right on the camera: " $f/16$, bright sun on snow or sand; $f/11$, bright sun; $f/8$, hazy sun." It has a double-exposure prevention device, too. Reflex-size, $2\frac{1}{4} \times 2\frac{1}{4}$ negatives give contact prints that are plenty big for notebook use.

Both Duaflex models are flash synchronized for after-dark coverage of sports and other school activities.

Kodak Duaflex II Camera with Kodet Lens, \$14.50; with Kodak $f/8$ Lens, \$22.30. Kodak Duaflex Flashholder snaps onto the side of the camera, \$4.25. Kodak Field Case for Duaflex Camera protects the camera while it is being carried on field trips or while in use, \$2.65.

For the color enthusiast... and the more advanced



STILL more versatile, and the perfect school companion for the student who wishes to keep all the color of school life alive, is the Kodak Pony 828 Camera. A miniature,

using convenient 8-exposure 828 film, it's just the camera to record the colorful highlights of the football game, or an afternoon's campus activities against the turning ivy on the walls... and not have to wait to take up a full roll of 20- or 36-exposure Kodachrome. Kodachrome Film, too, is available in the 828 size.

The Pony 828 has a fast Kodak Anaston Lens $f/4.5$ that focuses down to $2\frac{1}{2}$ feet for brilliantly sharp close-ups. Shutter has speeds up to $1/200$ to stop fast-action sports. And the price is still in the student range, only \$31.15.

Kodak Standard Flashholder, with Kodak 2-Way Flashguard, and brilliant Lumaclad

reflector for maximum light uniformly concentrated in the picture area, \$8.25.

Kodak Field Case for Kodak Pony 828 Camera, \$7.00.

For the student who is ready for the best

FOR the collegian with a growing interest in photography, the gift to give is a Kodak Signet 35 Camera. Here's a camera that will give him color slides he will be proud of all his life.

From the ball-bearing lens mount to the superb Kodak Ektar $f/3.5$ Lens, from the coupled rangefinder combined with viewfinder to the Kodak Synchro 300 Shutter, this camera represents modern design and precision construction, yet the price is only \$92.50.



THE Kodak Retina IIA Camera is the camera for the student who wants to specialize in pictures of sports and other fast-moving activities. Has an ultra-

fast $f/2$ lens, a shutter with speeds from one full second to $1/500$ second, a rapid film-advance lever which also cocks the shutter at a flick of the thumb, as well as a combined range- and viewfinder for fast focusing. Special Retina accessories adapt it to ultra-close-up work and to specialized work in the sciences and professions... make the Retina IIA a camera he can use for years. The price is \$164.10.

Both the Signet and the Retina IIA use No. 135 film, 20 or 36 exposures.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak



Take the ROYAL road to movie enjoyment

with Kodak's finest 16mm. personal movie camera, the Cine-Kodak Royal Magazine Camera, and its regal companion, the Kodoscope Royal Projector

FOR FILMING—The Cine-Kodak Royal Magazine Camera has every feature you will want for the most thrilling movie-making experience of your life.

Magazine loading for ultra-handly 3-second loading ... to make possible changing film type at any time. *Slow motion* for more revealing pictures of fast-action sports events, for trick effects. *Single-frame exposures* for animations, special titling effects. *Standard lens* is the Kodak Cine Ektar 25mm. *f/1.9 Lens*, a member of Kodak's matchless Ektar series ... for crisp, sharp pictures in black-and-white or full color. *Interchangeable lenses*—takes any of eleven accessory telephoto and wide-angle lenses to broaden your picture-making opportunities. *Adjustable viewfinder*—optical viewfinder is instantly adjustable to show the fields of accessory lenses without the necessity for masking. Parallax corrected. *Wide focusing range*, from 12 inches to infinity. *Price*, \$176.25. Also available with pre-focused Kodak Cine Ektanon *f/2.8 Lens* at just \$147.50.

FOR SHOWING—The Kodoscope Royal Projector gives you projection performance that brings out the best in any 16mm. movies—greater screen brilliance ... greater operating convenience ... greater quietness.

Superb optical system, same as that of the world-famous Kodoscope Pageant Sound Projector, an *f/1.6 Kodak Projection Ektanon Lens* with a field-flattening element for pictures that are sharp and clear from screen corner to screen corner. Has 750-watt lamp (will take 1000-watt lamp for more light on the screen). *Permanently pre-lubricated* to end the major source of projector troubles. *Reverse operation*—for comedy effects and to make possible rerunning scenes of special interest. *Variable speed control*—finger-tip adjustment permits exact choice of speed for best performance, even when line voltage drops sharply or rises. *Easy operation*—film path is clearly marked for easy threading. Spring-counterbalanced elevating mechanism simplifies alignment. *Quiet*—no external belts. Nylon gear trains fully enclosed in reel arms

—no belts to break or shift. Drive motor and fan are designed for lowest possible noise level. *Easy portability*—built into handsome Kodadur-covered case that also has space for reels, cord, and spare lamp. Reel arms fold into case for easy storage. *Price*, complete with lens, 750-watt lamp, case, and take-up reel, \$245.00.



Ask your Kodak dealer to show you the Cine-Kodak Royal Magazine Camera and the Kodoscope Royal Projector.

Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema Says . . .

This is what I learned as one of three judges for the 1953 PSA movie competition.

Like to know something about what your fellow movie-makers are doing? Since I was one of the three judges who waded through the entries in the annual PSA movie competition for 1953, I can give you an idea of what the nation's filmers are laying on the line.

Let me start off with some encouragement for those who use 8mm equipment. An 8mm hobbyist took third place, which is quite a feat when you consider that he was up against 16mm sound-on-film stuff. He did it with a fairly elementary rig, too—a single-lens Bell & Howell roll film camera. How? Well, I guess you could say that careful planning, uniformly excellent exposure, and good editing were the main factors.

Theme of this opus was Hallowe'en, and it involved some kids and their search for a pumpkin. One noteworthy feature was a stop-motion sequence showing the pumpkin rolling as the youngsters chased it across the fields and through a gap in an old fence. By moving the pumpkin a foot or two, shooting a frame or so, and repeating the procedure, the photographer made the pumpkin appear to travel under its own power.

The top prize went to an unusual family documentary—a 16mm job with background music-on-disk. This film depicted the wedding and early married life of a young couple, then the birth and first year or two in the life of their baby. Doesn't sound too startling as a subject, does it? Well, the other judges and I were in complete accord as to its rating (we gave it the Harris B. Tuttle trophy for the best family film entered, too), so let's see why.

The photography was nearly perfect, by any standards. Long, medium, and close shots were beautifully intermixed, focus was sharp at all times, exposure and color rendition were very good indoors and out. The musical background had been selected with taste, and had been re-recorded on big disks so that the music followed the picture very closely without distracting breaks. All this adds up to near-perfection technically—but some of you will mutter: "OK—so they got married and had a baby, and took movies. So, what of it?"

Best answer I can give is one word: *imagination*. This cameraman instinctively used the most interesting angle, chose the approach which was novel but not overly tricky. You've read here and elsewhere that "the perfect movie needs no titles." This one came as near to having that quality as any I've seen, Hollywood or no. There were a few—a very few—printed titles, just to establish time or something of that sort—but 99 per cent of the story was told by pictures and music, unaided.

Second place went to the delightful and now familiar *Duck Soup*, which won the Amateur Cinema League's Maxim Award for 1952. This film's original taped sound has now been recorded magnetically on a 16mm print, and the combination is wonderful entertainment. For those who haven't seen *Duck Soup* during its tour of the nation's movie clubs, the subject is a day in the life of a father whose wife absents herself to see how he'll make out with a houseful of kids. (Pop has led with his chin by remarking that Mom's daily routine is "duck soup" for anybody who will (*Continued on page 88*))

MOVIE SECTION

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Projector.
& notice.

N.Y.

duplicate your home movies

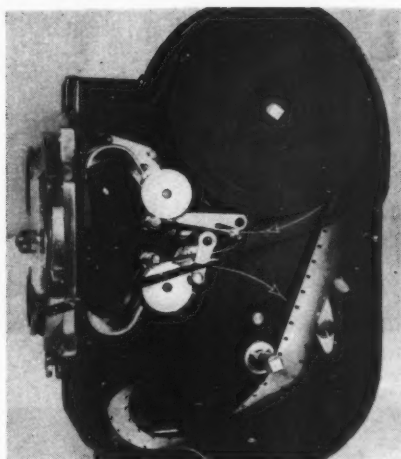
by ERNST WILDI



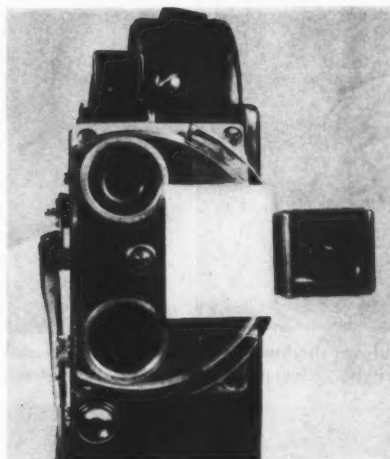
Step 1. The original film to be copied and unexposed raw stock are wound together emulsion to emulsion on a spool. Raw stock goes on the outside.

PHOTOFLOOD-TO-CAMERA DISTANCES FOR VARIOUS FILM EMULSIONS

Type of Film (Raw Stock)	Distance Between Bulb and Camera (Exposures at 16 frames per second)		Where to Send Exposed Raw Stock for Development
	No. 1 Photoflood in reflector.	No. 2 Photoflood. No reflector.	
COLOR FILM Kodachrome Type A Ansco Color Tungsten	7 ft.	5 ft.	To film manufacturer's laboratory.
REVERSAL FILM DuPont #914 Pan Reversal	13½ ft.	10 ft.	To professional developing laboratory.
DuPont #901 Pan Reversal DuPont #930 Rapid Reversal Kodak Super X Reversal Ansco Hypan Reversal Kin-O-Lux TV	18 ft.	13 ft.	To film manufacturer's laboratory.
NEGATIVE FILM DuPont #914 Pan Negative	13½ ft.	10 ft.	To professional developing laboratory.
DuPont #901 Negative Kodak Pan Negative Ansco Supreme Negative	18 ft.	13 ft.	To film manufacturer's laboratory.
POSITIVE FILM Kodak Fine Grain Positive DuPont Fine Grain Positive		3 ft.	To professional developing laboratory.



Step 2. Spool containing original and raw stock is threaded through the gate mechanism to take-up spool in the usual way. Raw stock on inside.



Step 3. The camera lens is removed from its mount so a piece of opal glass can be taped over the aperture opening. For convenience, all turret lenses were removed here.



Step 4. Camera is mounted on tripod so opal glass is aligned with photoflood. See chart for camera-to-light distances.

There are at least two reasons why you may someday want to make duplicate prints of your movies in your own camera. 1. By making a copy print you can avoid wearing out a valuable film through excessive use or as a result of lending it to friends. 2. When a roll of color film returned by the processing lab shows that you used the wrong filter, you can often eliminate the off-color characteristics of the film by using a corrective filter when you make a duplicate of the original. It is also possible (when a camera has a frame counter) to make corrective compensations for scenes that were over- or under-exposed in the original film.

How good are the duplicates a careful worker can turn out in his own camera? A friend of mine recently shot a roll of Kodachrome Type A film indoors, but forgot to remove his No. 85 (daylight) conversion filter. I suggested that he make a duplicate, using a No. 80 filter. When the film was shown at the Bergen County (New Jersey) Amateur Movie Society, the unanimous opinion of the members was that the duplicate was equal in quality to any commercial duplicate they had ever seen.

The equipment needed for duplicating a film consists of a spool type (not a magazine loading) camera, a piece of opal glass, a photoflood lamp, and a supply of raw (unexposed) film.

Duplicating a film with a 16mm camera is as simple as winding the original film and the unexposed raw stock together on a spool, placing them in the camera, and exposing them to the light from a photoflood that has been diffused by a sheet of opal glass.

While it is possible to duplicate 8mm film in the camera, the film has to be copied while it is still in its double 8 format; that is, before it has been slit and spooled for projection. This leads to complications. While Ansco film will be returned to you unslit if you wrap a note saying "Do Not Slit" around the metal container, the processing labs of many film manufacturers

are set up in such a way that they cannot guarantee to return 8mm films unslit.

If you do get your 8mm films back from a lab in double 8 format, you can make a duplicate in the camera by running the spool containing the original and the raw stock through the camera twice to expose the film in the usual way. A gadget for splitting the film in half is available from your photo dealer for between \$5 and \$6.

Before we discuss the technical details of making a duplicate, let's talk about the various film emulsions you have to choose from for duplicating purposes.

Your choice of unexposed film depends upon whether you want to make: *a.* color duplicates from original color films; *b.* black-and-white duplicates, negatives, or positives, from color films; *c.* or black-and-white duplicates, negatives, or positives, from black-and-white films. A chart at the end of this article lists the various types of films recommended. Since most amateurs are interested in making only positive prints which can be projected as soon as they have been developed, black-and-white negative emulsions are not included on this chart. (*A separate list of recommended black-and-white negative emulsions is available upon request.—Movie Editor*)

The chart at the left shows the photo-flood to camera distances that should be used in making duplicate prints on various types of raw film stock. Remember that the type of film used in the original has no bearing upon these distances.

All of the light-to-camera distances are based upon duplicating correctly exposed original film. At a light-to-camera distance of 7 feet or more, variations of a few inches one way or another will have no perceptible effect upon the exposure of the duplicate film. In duplicating color film, however, a change of one-third the correct distance is equal to approximately one full stop difference in exposure. If an original color film is too dark, for example, the duplicate can be made lighter by moving the photoflood closer to the (Continued on page 96)



RUTHLESSNESS was emphasized by bleak, shadowy lighting. Kubrick shot many scenes like this by reflected light.



PASSION was effectively dramatized by rapid cuts from facial close-ups to medium close-ups of symbolic action.



DEMENTED soldier on the verge of committing murder received harsh, contrasty lighting, and a hazy background.



DEATH of the enemy was more often symbolized than depicted in detail. Reflected light was again used here.

'it's movies for me'

by IRIS OWENS

You are twenty-two years old. You have found a movie script you believe you have the talent to translate into something worth while as a full-length feature. But your savings from four years of still photography won't begin to cover the costs of such a film. What to do?

Stanley Kubrick, ex-*Look* photographer, stuck the script in his pocket, collected his best still photographs (see MODERN PHOTOGRAPHY, Sept. 1949) and began calling upon potential backers. The result: within three months, he had enough money to transform *Fear and Desire* into a reality—providing he could do it on a shoestring with actors willing to pool their talents on a gamble.

Fear and Desire is a story of four soldiers trapped behind enemy lines. The viewer does not learn the nationality of the soldiers, or in what country the story takes place. Instead, he quickly senses that this film is more

concerned with character motivation than realistic adventure. All four soldiers fight on the battleground of their own minds where each discovers that he is his own worst enemy. While building a river raft on which to escape, the men capture an enemy girl who is killed by the soldier who was supposed to guard her. While the survivors eventually escape their physical enemies, the mental conflict which remains precludes a "happy ending" in the usual sense of the word.

Since Kubrick photographed, edited, and directed *Fear and Desire* almost single-handed, he was able to produce the film at a fraction of the cost of a studio production. In retrospect he feels that his greatest asset was the photographic know-how he acquired as a "still" man. Along with the experience he gained in handling cameras and lighting set-ups, still photography taught him the aesthetics of knowing when a picture was exciting and



RESIGNATION portrayed without dialogue by Virginia Leith was dramatized by extreme close-ups of her face.



HEROES actually suffered in final scene. The "fog" was a mineral-oil concoction sprayed by insecticide machine.

*...says Stan Kubrick, ex-still photographer.
He directed and shot a full length
movie on a shoestring budget.*

unified. Every scene that was shot appears in the final, edited version of the film.

Although Kubrick originally intended to shoot the film in New York, winter was upon him by the time he had raised enough money to get started. The only alternative was to shoot in California. Before leaving for the Coast, he toured New York's off-Broadway circuit in search of actors with talent, faith, and moderate salary demands. Of the five major roles in *Fear and Desire* three were filled in New York. On the West Coast, Kubrick hired Virginia Leith to play the peasant girl whose dialogue consisted of one word, but whose reactions to a brutal love scene is an emotional highlight of the film. In California, Kubrick also hired character actor Frank Silvera to portray a stubbornly heroic sergeant.

It took six weeks for Kubrick, his wife, and the script writer to find a shooting locale (*Continued on page 98*)

Kubrick at work: "Fear and Desire"



Kubrick, *right*, shot with a rented Mitchell camera.



Each scene was directed, shot by Kubrick himself.



Everyone had to pinch-hit. Actor, *above*, appears at far right, *below*, helping to set up for next scene.





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cine-kinks

Ever rent films to entertain a family or club group? Take a cue from a "popularity poll" conducted by a leading distributor of rental films. Comedies (live comedians) rank first in demand with the renting public. Adventure films rank second, with sports and cartoons tied for third. Travel and news films are next; films which feature long-hair music appear to occupy the tail-gate position.

Questions from readers:

Q. I want to buy a movie camera that will let me obtain dissolves and other special effects "in the camera." Are trick effects possible with a magazine-loading camera?

A. Some special effects are possible with a magazine-loading camera, but if you are going in heavy for this type of work you'll find a roll-film camera a great deal more versatile.

Q. A friend who owns an 8mm roll-film camera insists that he can get a sharper focus than I can with an 8mm magazine-loading camera. Is this true?

A. Mechanically speaking, yes. But we'll bet dollars against old leader strips that if an expert were to use both cameras to film a scene, and then spliced the results together, you wouldn't be able to tell from screen sharpness which camera had been in use. The difference is negligible.

Q. How should I go about re-whitening a beaded screen that seems to be turning yellow?

A. The yellowness is a sign of age. You can try placing the screen in sunlight in hopes of bleaching it, but when a screen turns yellow and the beads fall off, a new screen is by far the best bet.

Q. I have heard of a special attachment which can be placed over a projector lens to make any home movie appear in 3-D. Where are these attachments available?

A. Unfortunately, they are available only in some people's imagination. While it is true that home movies photographed in 3-D can be projected in 3-D, a special optical system is required on both the camera and the projector to obtain this effect.

Q. I recently used a bottle of "—" film cleaner to remove finger-prints from my Ansco color films. The cleaner attacked the color emulsions and some of my film appears ruined. Is there anything I can do about it?

A. It's a shame, but there isn't a thing you can do to salvage the spoiled film. Some film cleaners are for color, some are for black-and-white film only, a few can be used for either type. The product you mention is excellent for black-and-white films, but the label

(Continued on page 98)

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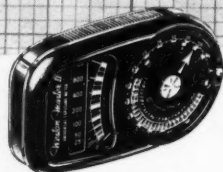
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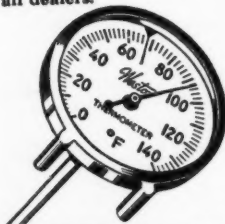
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DR. CINEMA

(Continued from page 81)

apply plain, ordinary, accepted business procedures to it.)

The planning for this film was nothing short of monumental—and so were the lengths to which the makers went to achieve realism. This realism hits you hard every minute—but it's nothing you couldn't duplicate if you'd let one of your kids carve horrible patterns in his brother's coiffure with electric clippers! Or let a line full of clean laundry drop in the mud. Or hold still while a fine lace tablecloth gets holes ripped in it. Not worth it to you? Well, I don't know that we could stand the gaff at my place without psychiatric help, either, but it paid off in this film. Ask anybody who's seen it and laughed heartily.

More novel techniques

Some points worth noting came up outside the winners' circle, too. One lad used color filters for special effects in certain sequences (with color film, that is). It's sort of tough to explain this in words, but in a general way you can imagine that a green-filtered color shot would produce an eerie mood...

A West Coast hobbyist used a cylindrical lens for intentional distortion, and did quite a job with it. Certain spectacle prescriptions call for lenses which are not ground spherically (or bowl-shaped) but are curved in one plane only, like the cross-section of a cylinder. Slip one of these over your camera lens and in the resulting picture tall people appear terrifically short and fat. When given a quarter turn the same cylindrical lens distorts things in just the opposite way. Same idea as those curved mirrors at amusement parks.

There was considerable use of split-frame work this year. This technique involves masking a portion of your camera lens as you shoot a sequence. The masked portion of the film is not exposed. You rewind and shoot again, masking the remaining portion this time, exposing the previously masked portion. Result is two scenes in one.

Two examples of split-frame work drew particular comment. One came in a delightful rip-roaring 16mm Western. The villain is insanely jealous of the hero, natch. So you see one shot in which the guy and the gal are making calf's eyes. In the same shot the right-hand quarter of the frame depicts the villain glowering to himself with savage jealousy—and this portion is red-filtered, so you'll know Old Whiskers is just burning up! A lovely, corny photographic touch it is, too.

The other exemplary split-frame sequence showed a frame divided evenly in

(Continued on page 92)

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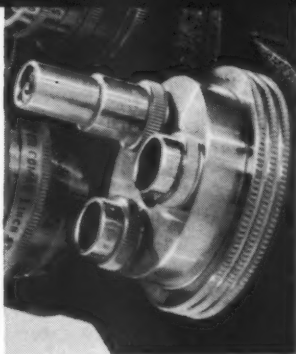
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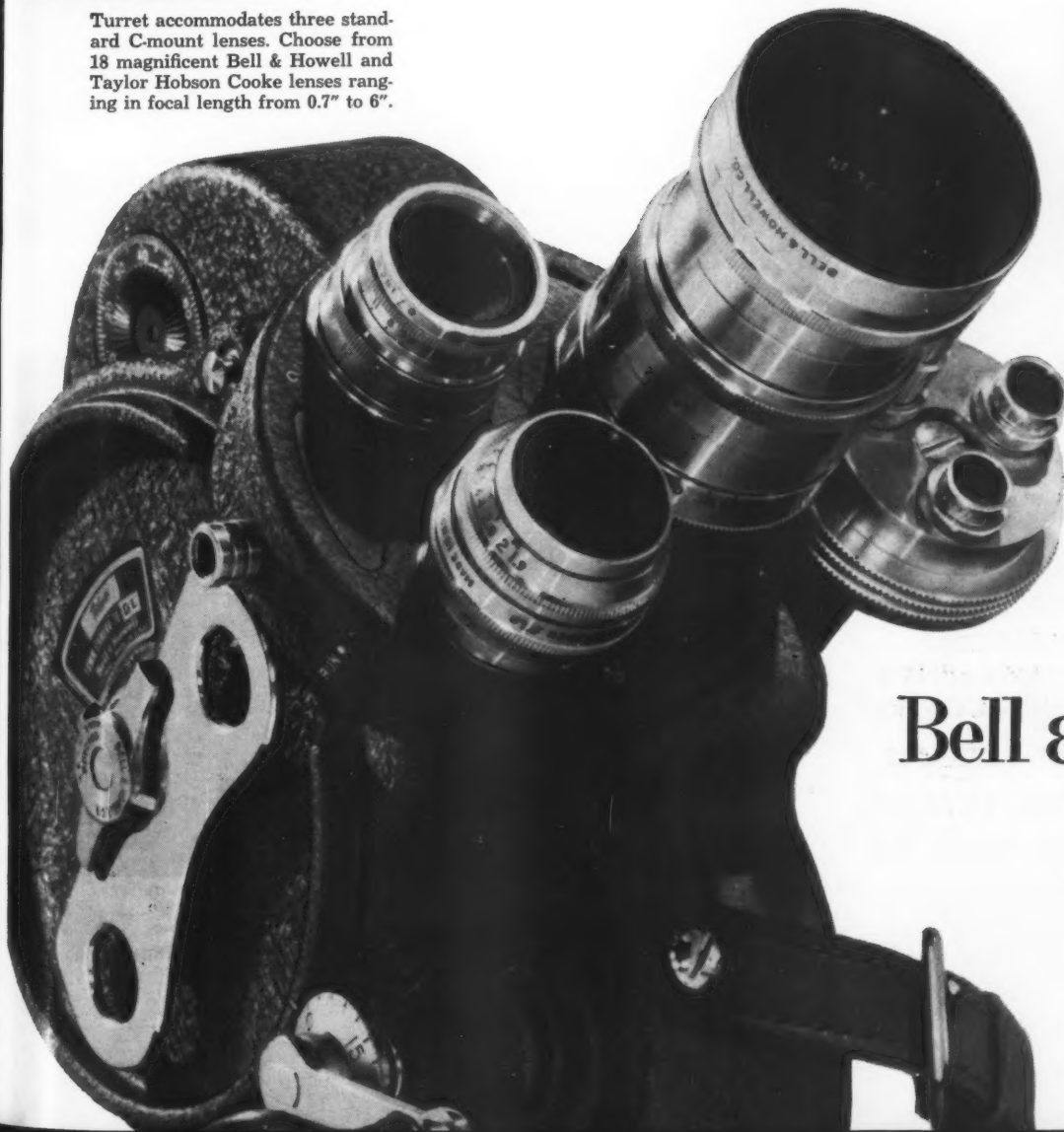
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THIRD PRIZE \$10. Sea spray and sky can look like this when shot through a yellow filter. Arthur L. Schoeni of Falls Church, Va., stopped action with his Linhof at $f/5.6$ and $1/500$. Fill in was with electronic flash.

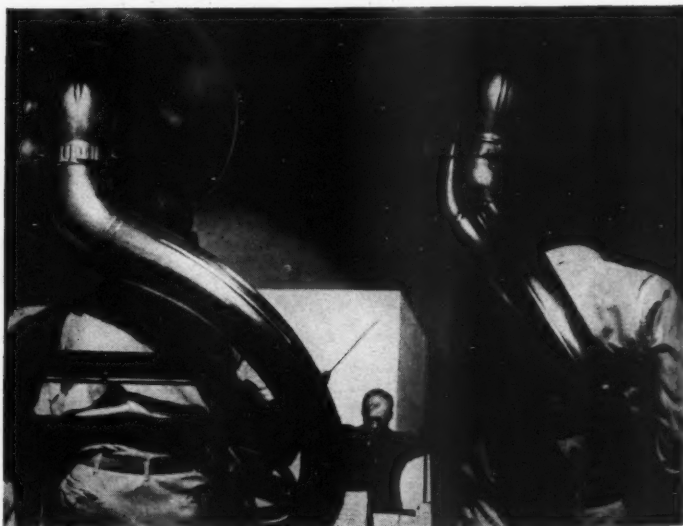
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FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10

HOW MANY TIMES this year have you used any other filter than the medium yellow, sometimes called the work horse of them all? It is one of the most useful accessories you can take with you on any shooting expedition. With it you can make cloud formations stand out, darken cloudless skies, emphasize white parts of water or buildings, and even in some cases separate a figure from its outdoor background.

Two of this month's winning pictures (shown *left* and *below*) were made with this filter. In each case adding it heightened the mood the photographer wanted to record. And Martin Polk got an even more dramatic effect when he printed the picture, shown *below*, darker than he normally would have in enlarging.

Any reader is welcome to submit as many black-and-white prints as he wishes to MODERN's monthly contest, provided they are 4 x 5 in size or larger. Remember to put your name, address, and all technical data on the back of each print. Return postage must be included if you want pictures we cannot use returned. All contributions are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.



SECOND PRIZE \$15. Martin Polk of New York, N. Y., made nice use of framing to center attention on the conductor. A medium yellow filter helped separate center figure from the background. Rolleiflex, $f/16$ and $1/100$ sec.



\$25 FIRST PRIZE. Did you ever try to get a humorous shot of a parade? It's not the easiest thing. Jerry Dantzie of New York, N. Y., kept his eyes peeled—shot quickly when cop on duty yawned. Rolleiflex camera, at f/8 and 1/50 second.



THIRD PRIZE \$10. E. E. Dunham of Cleveland, Ohio, got this amusing photo by waiting till the children forgot about the camera, then shooting fast. It was made with a Rolleiflex camera at f/8 and 1/100. Super-XX film.

THIRD PRIZE \$10. Want a simple sky background for your outdoor portraits? Try shooting from a low angle as Alex Lisch of Allenhurst, N. J., did to make this shot. Rolleiflex, f/16 and 1/100 sec.





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DR. CINEMA

(Continued from page 88)

quarters, with different action going on in each. This took a lot of patience, to put it mildly.

Taking a general view of the contest entries, two things seemed significant to me. One is that the 8mm folks as a class yield nothing to their 16mm colleagues, either in numbers or in technical ability. The other is that sound no longer is a novelty among amateurs. There was considerable magnetic sound-on-film, some of it carelessly recorded, some excellent. One magnetic sound film involved very passable lip synchronization. The latter was achieved in this case by having the actors speak lines from a script as the silent film was shot, then repeat the same lines into a mike as they watched the film during recording on the magnetic track. One 8mm feature had stroboscopic tape sound—and once the projector speed had been rheostatically placed to match the tape recorder, the synchronization of narration and picture were on the nose and stayed that way.

There was more sound-on-disk than I'd expected. As stated, this went very well in the case of the top film, but I look for less and less of it henceforth. It's much more fun to get spoken narration and music and sound effects right where you want them, for keeps—and from what I can see—nothing can touch magnetic sound-on-film for that. (I except optical sound in this discussion on the basis of cost.)

All in all, the top films got there because they rated highest under the headings of Plot (including planning and interest), Continuity (including direction and editing), and Photography (including exposure, camera position, and special effects).

Good basic technique still brings home the trophies!

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TAKE THE CIRCUS

(Continued from page 71)

magenta filter. Reddish lions certainly were more interesting than plain lions.

Two transpositions Rothschild attempted were to place a horse on a trapeze or a trapeze near a horse. The first experiment didn't work well. The trapeze artists never moved over on their trapezes far enough to let Rothschild put a horse next to them. The horse, for all of Norman's efforts to confine the image to the proper viewer rectangle, was always half on the trapeze and half in midair. So the alternative proved easier. And one young lady who imagined herself far above the crowd was brought down to a horse's level (bottom, page 70). Just so there would be no mistake, Rothschild shot the two images through two different filters.

Tumblers in motion

Photographing motion was not as difficult to do as double exposures through filters. Rothschild decided to work with the tumblers. He caught one in a somersault—or rather didn't catch one. The exposure was slow enough to show something of the entire motion. Here no filters or double exposures were needed.

Sometimes the costume colors were brilliant enough without help from filters. Rothschild photographed the tumb-

ler's legs (bottom, page 68) to achieve a partial design and yet show the activity of moving from place to place in a hurry.

During one circus sequence, the performers held themselves out horizontally from vertical ropes and whirled around like pinwheels. A one-sec. exposure at f/5.6 was used to capture the feeling of this movement (top, page 70).

Rothschild became interested in the shadow of an aerialist thrown by a spotlight, so he shot a straight photograph of the shadow (top, page 70).

Many of Rothschild's exposures were taken at slow speeds—1/5 sec., 1 sec., and yet they seem amazingly sharp. He credits this to his habit of leaning up against objects for support.

Regarding the drawing of lines on ground glass surfaces, Rothschild warns that too hard a pencil stroke may injure the glass. When you wish to remove the lines, he advises using Vaseline. Incidentally, he claims that a thin coating of Vaseline will improve ground glass brilliance considerably.

Anyone can use Rothschild's methods. Double exposures are possible with many cameras. If you haven't a ground glass viewfinder, you may be able to place your multiple exposures in the frame mentally. A slower lens than f/2 won't be a hindrance if you apply it to brighter lit subjects than indoor circuses—outdoor carnivals and fairs.—THE END

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DUPLICATE MOVIES

(Continued from page 83)

camera. If the original film is too light, the distance between the light and the camera should be increased accordingly.

Now for the mechanical details involved in making a duplicate. The first step is to wind the original film and the raw stock together on the same spool. This must be done in total darkness, either by hand, or by means of rewinds. Fifty feet of original and 50 feet of raw stock will fill a 100-foot spool. In the case of an 8mm camera which takes only 25-foot spools, you will be able to copy only 12 1/2 feet of double 8 film at a time. The original film and the raw stock must be wound emulsion to emulsion, with the unexposed film on the outside of the roll. The shiny side of the original film then faces the lens opening of the camera when the films are threaded through the filmgate.

Originals with splices can be duplicated, but be sure the splices won't part in the camera. It makes no difference whether the original runs upside down or right side up through the camera for copying purposes.

The camera setup

The camera is loaded in the usual way. You will find that the double thickness of film will pass readily over the sprockets and through the aperture gate of almost any spool type camera.

The next step is to remove the lens from your camera. Place a piece of opal glass (not ground glass) over the lens opening and fasten it in place with a piece of cellulose tape. Then set the camera on a tripod in front of a No. 1 photoflood in a reflector, or a No. 2 photoflood without a reflector. The light should be at approximately the same height as the camera and pointed directly at the opal glass. The correct distance between the photoflood and the camera depends, as we noted before, upon the type of raw stock you are using. In case you have one of the few cameras equipped with a permanently mounted lens that can't be removed, simply fasten the piece of opal glass across the front of the lens with tape.

Once you begin exposing the original and raw stock together, never let the camera motor run down completely; if you do, an entirely blank frame will result when the motor starts up again.

Correction techniques

As mentioned before, it is often possible to improve the colors in a duplicate film when a mistake was made in shooting the original film. If, for example, an original has a bluish cast resulting from the use of tungsten type film without a filter outdoors, you can eliminate the

bluishness by placing a Wratten No. 85, or an Ansco Conversion filter No. 10 (or similar filters made by other manufacturers) beneath the opal glass when you make the duplicate. If you use outdoor film in tungsten light without a filter, you can correct the reddish cast in the duplicate by using a Wratten No. 80, or an Ansco Conversion filter No. 11. In using either filter, move the light 2 feet closer to the camera than usual to compensate for the light loss in the correction filter.

After the original and raw stock have been run through the camera together, the freshly exposed duplicate film must be rolled off on a take-up reel so it can be sent to a processing lab. This job must be performed in a completely darkened room. If you have cut the raw stock for any reason whatever, be sure to place a note to this effect inside the mailing container. This holds true for any movie film that becomes cut or broken—always give the processing lab complete details on what to expect.

If you follow the instructions and charts given here, your first duplicate should turn out quite satisfactorily. Nevertheless, I suggest that you vary your exposures slightly on the first duplicate, and keep careful notes on each experiment. Variations in the light voltage or the age of the photofloods you use may cause differences you will want to control in making future duplicates. Your notes and experiments will enable you to set up a working technique you can depend upon.—THE END

DUPLICATING RAW STOCK

Original Film	DESIRED DUPLICATE	
	Color	Black & White Positive
Color	Kodachrome Type A	DuPont #814 Pan Reversal DuPont #901 Pan Reversal Kodak Super X Reversal
	Ansco Color Tung. type	Kodak Super X Reversal Ansco Hypan Reversal Kin-O-Lux TV
Black-and-white positive film. (Regular black & white movies)		DuPont #814 Pan Reversal DuPont #901 Pan Reversal Kodak Super X Reversal Ansco Hypan Reversal Kin-O-Lux TV
Black-and-white negative		Kodak fine grain positive DuPont fine grain positive

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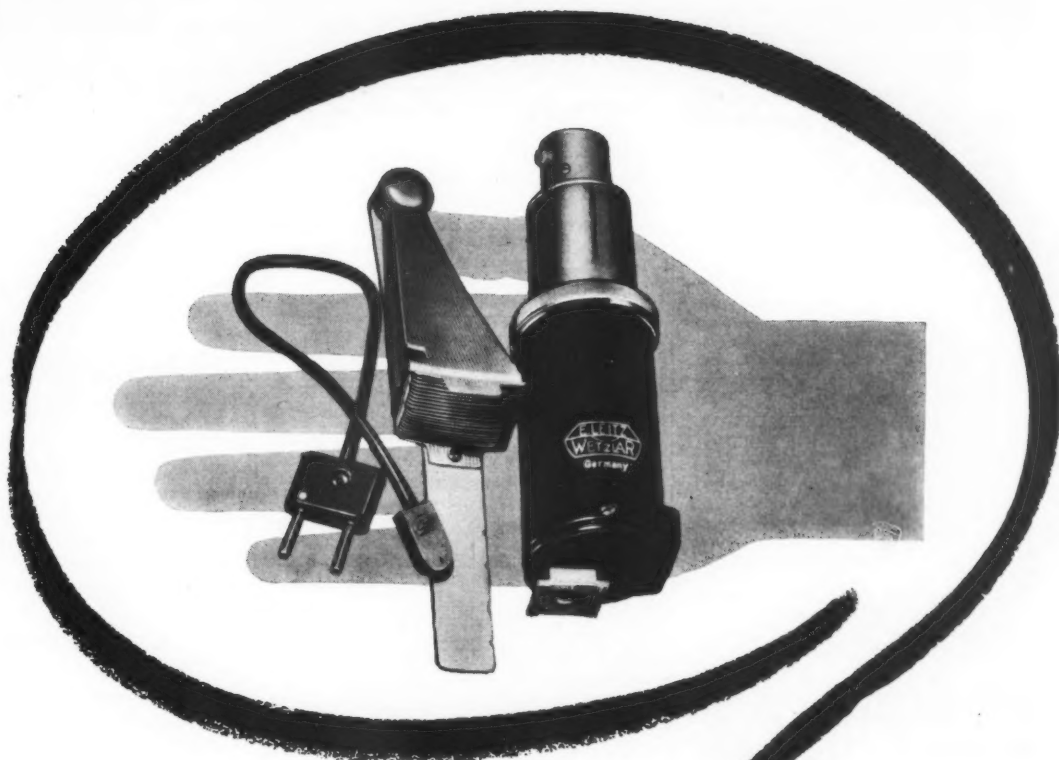
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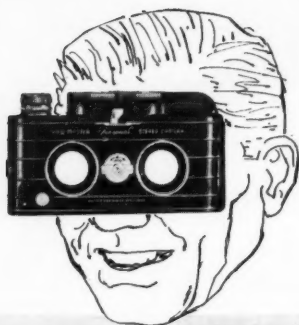
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IT'S MOVIES FOR ME

(Continued from page 85)

on Baker Field River and lay the groundwork for the technicians and cast waiting in New York to join them. Whenever possible, Kubrick rented shooting equipment. The most expensive item was the Mitchell 35mm camera which rented for \$25 a day. Other rented accessories included four Baltar lenses (25mm, 50mm, 75mm, and 100mm), four flat silver-foil reflectors, a tape recorder, and minor pieces of equipment such as gobos and collapsible stands. Whereas a Hollywood director frequently shoots 500,000 feet of film to produce a feature-length movie, Kubrick limited himself to 50,000 feet of black-and-white. From this he obtained 5,940 feet of useable film which screens for one hour and six minutes.

Budget stretchers

To stretch their budget, Kubrick and his crew often had to resort to their own ingenuity. Twilight scenes were obtained in bright sunlight by placing a red filter over the lens and underexposing the film three stops. When a heavy river-fog was needed, Kubrick learned that the cost of renting a Hollywood fog-making machine would be prohibitive. The crew therefore went into a huddle and came up with an artificial fog made by using a large insecticide sprayer to spray a liquid having a mineral-oil base.

Most critics agree that the photographic end of the picture outshines a story which is basically too weak to be really convincing. Kubrick's camera-skill is perhaps best exemplified in his use of close-ups, and the manner in which he uses a background of the San Gabriel mountains to accentuate the moods of the actors.

Typical of his close-up technique was the manner in which Kubrick portrayed a mass slaughter by following a blast of gunfire with close-ups of a bowl of spilled stew dripping upon the hands and boots of the slain enemy. Equally effective are the dramatic facial close-ups, the symbolic actions, and rapid cuts from one scene to another—all of which create a feeling of tension and expectancy which the story itself doesn't always fulfill.

Throughout the film, Kubrick photographed the landscape in such a way as to reflect the mental state of the men. When the soldiers were hopeful, the river and mountains were brightly lighted. When the men were frightened, the mountains appeared brooding and dangerous. In the final scene of groping uncertainty among the men, the river is blanketed beneath a blinding fog.

Other than tape-recorded "memos," no sound was recorded on the actual shooting set. This meant that all dialogue and background music had to be dubbed into the film in New York long

after the shooting had ended. It took nine months to edit the film and dub in sound—the cost of the latter amounting to as much as all other production expenditures combined.

When a film departs from the beaten path of Hollywood picture-making formulas, the biggest problem facing its maker is that of finding someone willing to distribute the film. This was the gamble Kubrick and his associates took in connection with *Fear and Desire*. Fortunately, the gamble has paid off thus far. Joseph Burstyn, who won acclaim by bringing such foreign films as *Paisan*, *Open City*, and *The Bicycle Thief* to America, is now distributing *Fear and Desire*. The premiere has already taken place in the Guild theater in New York, the critics were kind, and the film is now undergoing the acid test of time. Meanwhile, Kubrick is already deep in the throes of producing a second feature-length film—this one, too, on the proverbial shoestring.—THE END

CINE-KINKS

(Continued from page 86)

emphatically warns that it must not be used for cleaning color film.

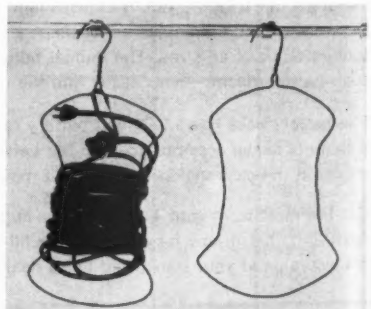
Q. I have a lot of 16mm film I'd like to have sound-stripped. It is quite old and has been edited and spliced. Will this prevent its being striped?

A. Not at all. Magnetic striping can be supplied for any 16mm film, silent, optical sound, single-perf, double-perf, original or dupe. For economy's sake, it is best to add the striping after the editing and cutting are completed.

Q. Why do few, if any, wide angle cine lenses come in focusing mounts?

A. The focal length of a wide angle lens gives it so much depth of field that a focusing mount would rarely be needed. At the relatively wide aperture of f/3.5, for example, a 15mm lens (non-focusing) provides a sharp focus from four feet to infinity.

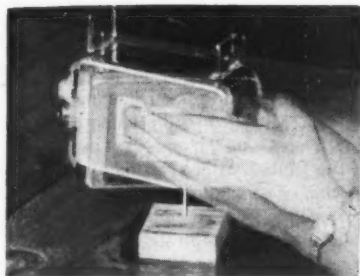
Storing light cords ceases to be a problem if you use coathangers bent as shown in the illustration. When in use,



the hanger can be hooked on a light stand to keep surplus footage of cord off the floor; when not in use, the hanger can be stored in a closet.—Ty Cotta

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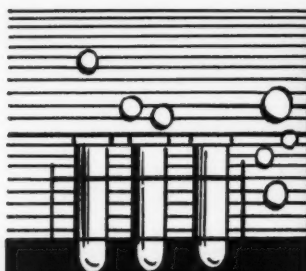
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THE LINHOF

(Continued from page 61)

and then drop the bed of the camera. as though a wide angle lens were to be used. Here again the lens travels through an arc and the focus is changed completely.

The method of fore and aft lens tilting puts limitations on what the Linhof can do when supported on a tripod in the normal position. However, as pointed out above, the lensboard can be swung from side to side, *privoting on its vertical axis*. Therefore, knowing photographers frequently turn the Linhof on its side. Then the lens can be tilted *on its axis*, to front or rear (up or down), without destroying the focus. As a matter of fact, special Linhof tripod heads are made which make it easy to use the camera on its side. There is no tripod socket in the side of the Linhof, although this might be a welcome design addition.

Since the front standard design is contrary to that found in the best view cameras, one may wonder why the Linhof is so made. The answer is simple. The Linhof is primarily a press camera, and the designers felt that other things were more important than a fully flexible front standard. For instance, rigidity. The front standard is massive and sturdy, holds even the biggest lenses without wobbling. Don't forget that all the Linhof's lenses can be coupled to the one rangefinder. If they were not supported with utmost rigidity and steadiness, it would be impossible to focus accurately with the rangefinder. So, they worked out a reasonable compromise.

Incidentally, in order to give even better support to the biggest lenses, or when the bellows is fully extended, there is a second tripod socket located well forward on the camera bed, to be used when occasion demands.

Triple-extension bellows: Your ordinary folding camera has a bellows just long enough to reach from lens to camera body. On many press type cameras the bellows may be pulled out to double the normal length for close-up work. The Linhof boasts a triple-extension bellows, for ultra close-ups. That is, a total of almost 18 inches from lens to film, or about three times the focal length of the normal lens. This is invaluable for scientific and technical work where tiny objects must be photographed much larger than life size, or for lenses of great focal length. Even when fully extended, the camera remains a remarkably rigid and accurate photographic instrument.

Some facts about the Linhof: The camera is made by the Linhof Precision Camera Works, Munich, Germany, founded in 1888. At present, Linhof is said to be the only manufacturer of press cameras on the European con-

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herent. Despite the fact that Linhofs are among the most expensive cameras made, and that over 800 workers are busy turning them out (plus accessories), the demand for the cameras is greater now than ever before. The plant has recently been enlarged, yet is still reported to be more than a year behind on filling orders.

In addition to the multi-focus range-finder the Linhof cameras are remarkable for the extraordinary care and precision with which they are built. Generally, the cameras come equipped with Schneider lenses, and the inspectors are said to be rather finicky about which lenses are finally accepted for use.

Some new changes in Linhof design: Apparently, Linhof designers are not shy about picking up a good idea. Recently, the entire back of the camera was redesigned. New models now come with a Kodak Ektalite Field Lens under the ground glass to give more even light distribution and brighter images when focusing. Also, the back was altered so that it now accepts all Graflex accessories which fit into the Graflex back of the latest model Speed Graphics. If you have an older model Linhof and want the back changed, you can have it done by Kling Photo Corp., 235 Fourth Ave., New York, N.Y., importers of the Linhof and its accessories. This company has a completely equipped repair department with special equipment for servicing Linhofs and accessories.

I have worked for years with the Linhof and sometimes amateurs asked me if they should learn to understand such a complex instrument. My reply is this: In addition to their everyday pictures, many amateurs are interested in photographing insects and other small objects, or architecture, or gardens in color (a very difficult technical problem). These are the kinds of things that the Linhof does very well. Besides, I think that the more familiar you are with many kinds of the best cameras, the more it will help you to make better use of your own favorite camera.—THE END

Editor's note: Eric Schaal is one of the smallest of Life's photographers, as far as stature is concerned. But in the scope of work that he does, he is one of the broadest. Each year he spends six months in Europe, photographing paintings, buildings, statues, jewelry and other masterpieces of art. The rest of the time, back in the U. S., his home by adoption, he specializes in photographing for Life's science department, or doing stories on birds, or delicate heart operations, or industry. Schaal has done beautiful stage and dance photography, night color work, architectural photography, informal portraits and many things to do with music and musicians. He uses a Linhof for much of his work.



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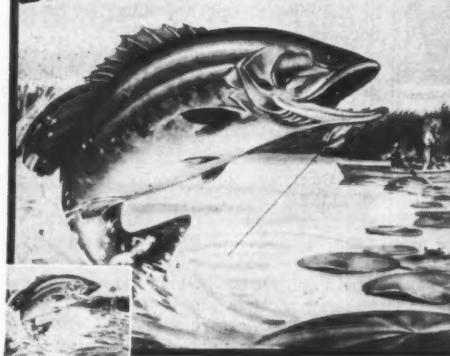
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BY BART BROOKS



More questions from readers: What can you do about that glassy look of running water? Will stereo cameras with a format other than 23 x 24mm give good results? Here are the answers.

Question: . . . In photographing running streams, brooks, etc., I get a glassy or frozen effect. Most of my shots have been at 1/25 or 1/50. Would it be advisable to shoot faster? The results just don't look natural.—J. M. Jewell, Columbus, Indiana.

Answer: You have raised an interesting point in your problem. The effects you are experiencing are common in stereo; most water usually looks like glass. Consider how you view an idly moving stream or madly rushing white water. In the former case, your eyes follow a floating leaf and there is otherwise no evidence of motion. A waterfall is a constant challenge to the observer to attempt to pick out and follow the descent of individual droplets. In both cases, there is motion and it should be portrayed correctly on your film. A picture records a fractional period of time during which all motion is momentarily suspended, depending upon the speed of the action, and the shutter speed selected. To arrest motion completely by fast shutter speeds is to destroy the reality of the picture, which is precisely what we are striving to maintain in stereo. My personal rule would depend upon the subject of my picture; if I am photographing water as an incidental accent to a scenic, it must show motion as much as it can. The scene then remains static. On the other hand, if I am particularly interested in the motion of the water itself, I may pan my camera with the motion, keeping some motion in the water, but not allowing it to become an indistinguishable blur.

Shutter speed in either case would be somewhat affected by light conditions of course, and by desired depth of field. Where I wish to retain the motion of slow-moving water, my shutter speed would be less than 1/25 sec.

Sometimes, when water is moving so slowly that it seemingly calls for shutter speeds less than 1/25, the water probably does look glass-like in reality. But white water, spray from a hose, ocean spume, etc., all should be blurred to show motion, just as they do in our vision. All rules are arbitrary, and the foregoing happens to be the way I feel.

Question: I recently purchased an Iloca I, 24 x 30mm format . . . will the pictures taken be as good as with later model or other cameras?—John P. Heenan, New Haven, Conn.

Answer: The Iloca I, and the Busch (Richard) Verascope (in the same format) are cameras with the finest of optics. The Iloca I is obsolete only because of its unorthodox format. Both cameras with their wider angle of view present a slide more nearly like normal vision in scope. This is the basis of the much-publicized "wide screen," "Cinerama" and other radical formats now the vogue in Hollywood productions. These approach as closely as possible the natural condition of sight called "peripheral vision" where we are conscious of objects at a wide angle from our line of direct vision. The larger "European format" of foreign stereo cameras with their roughly 25% wider field of vision is closer to peripheral vision. Stereo cameras of 20 years ago, still used by ardent stereographers and professionals seeking the utmost of perfection, present pairs of two slides, four times the area of our familiar American format. When viewed at the close range of a hand viewer, the experience is nothing short of unforgettable. Your vision is free to roam over the transparencies and you must physically move your eyes to encompass the entire scene, just as you would in real life. This is truly peripheral vision, since the scope is both vertical and horizontal. You pay a price to use the Model I Iloca and Verascope. You get about 21 slides per 36-exposure roll instead of 27 slides in American format. Have we sacrificed quality for quantity?—THE END.



Strong Hypo!

PAUL STRAND

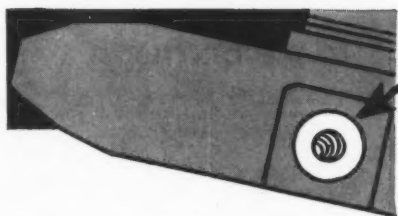
(Continued from page 52)

retrospective exhibition Paul and I had made, sequence after sequence on the floor of the Museum's darkroom. While that magnificent show was still on the walls, Strand and I began talking about collaborating on a book the late Genevieve Taggard christened *Time in New England*. Claude Roy's second shock came when he began to look at the hundreds of photographs of France Strand had piled on his table. As he picked up each one, he recognized it, though probably he had never seen place or person before. He felt what it was to be French. This was not France seen through the illusions of a foreigner. Strand had not photographed the monuments of France; he had not photographed Paris nor the Chateau of Versailles, nor Chartres, nor Mont-Saint-Michel. Not even the bottle of Pernod! Instead, he had sought out the little town and the distant provinces: Charente, Finistère, Calvados, Basses-Pyrénées. The humble, the obscure, the unnoticed were what he had seen and raised to a sombre majesty. "He tells in a single look the life of the French, the business of being French. Across all the faces he draws a portrait by profile." A Frenchman looking at these photographs of France. Claude Roy was remembering the fall of France and her slow painful rise; he heard his people singing their ancient hymns and folksongs as I had heard mine telling their passionate history. Beside the photographs he felt most keenly, he wrote his meditations or a poem; beside the crosses and plaques to those who died, he put poignant newspaper clippings of the living searching for the lost. He found in the total image "a tenacious, indomitable and silent pride," and a book "sad, but resplendent . . . which I leave you to open as one opens a family album."

How the book was made

La France De Profil was published in Lausanne in 1952. Of the making and printing of the gravures, Strand wrote: "Assuring me they never did such a thing, they allowed me to go over every negative with the man who made the positives, to point out what needed to be held back or printed in. Later I saw and passed on the positives. However, when we saw the first proofs in dead matte (ordinary) gravure, they were a great disappointment—really lifeless. What to do? Remembering my experience with the Mexican portfolio—"with the help of a group of friends Strand had coated every gravure with varnish—"I told the young director about the varnish. He said it was possible to print a varnish on the gravures by running them through

(Continued on page 104)



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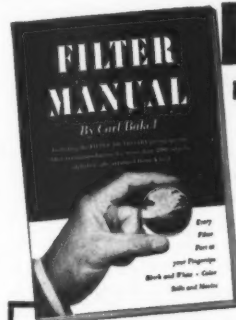
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PAUL STRAND

(Continued from page 103)



Door of the wooden shoemaker, Chalamont (Ain).

the press a second time. So they spent several hours making proofs—the first too glossy, cutting the varnish with thinner—until we got an absolutely beautiful result. At this point the director remarked that this would just about double the cost of the book, and that the publisher couldn't accept such an increase. Before even our hearts could sink, the printer—just a working man in the plant—said, 'Yes, but we can get almost the same result with brilliant ink.' He hurried away to prove it—and prove it he did." The gravures have a richness seldom achieved anywhere.

The layout, sequence and text of *La France De Profil* were entirely entrusted to Claude Roy; the poems and comments are in his handwriting. To me his hand, when juxtaposed with Strand's photographs, is coarse and out of scale, but I like the idea of personal and intimate communication. *La France De Profil* is not only a beautiful book; it gives, as no other I know of does, the matrix of France—the France of earth, stone, and blood, what it means to be French.

Old ideas, new expression

How does this profile of France differ from the ones Strand has made of other places and peoples? To my eye, certain ideas that emerged in his work sometimes as long ago as 1915 and have lain latent since are now sprouting. Around 1922 he was making photographs shocking as a montage from the chaotic juxtapositions of raw metropolitan suburbs, and this fragmented organization he is using today, as the house and the sleeping cat, and the shop with the wistful children testify. (Page 52.)

Strand has always had a lively sym-

pathy for the humble things people make for their own quiet, everyday use, for their windows reflecting the inside more than the outside, for walls and doors permeated by their lives, for tools worn by their hands, and this, to my mind, has never come through with such warmth as in his series on France. I have seen Paul much moved, holding some little bowl in his hands, or looking at ears of corn hung on a shabby door. This aspect of him is the most puzzling of all to the reporter-poets; for them, in this hour of world crisis, nothing is worth photographing but people: "I do not understand Strand," said one of them. "For me he is a contradiction. He feels, he sees, he has a conscience—and he photographs stones!"

For the old men sitting against the walls (Pages 48, 49) and for the children, Strand in France resorted to a device he first tried in 1915. In those days, fired by the sudden understanding of what it means to be a photographer he fixed a glittering false lens on the side of his Graflex, darkened the real lens, and went forth into the streets of his native New York to make portraits of people unaware. Again, in Mexico, where he wanted the real expressions of the people and not those assumed for foreigners, he put a right angle prism on the lens of the Graflex, and this he has been using again in France. Meanwhile his direct portraits have taken on a new strength; the people no longer stay in the beautiful plane of the groundglass but seem to move forward. For me, his seeing of France enters the country at its roots; it is at once deeper and narrower than his seeing of New England, which included much more of the spirit and intellect, the ideals and the struggle of a people.

Strand is often accused of being gloomy, humorless, static, of filtering from his seeing anything which doesn't fit his philosophy. To my mind, this is a distortion at once unjust and ungrateful. Why do people connected with photography want all photographers mass-produced from the same mold? In other arts, we rejoice precisely in the individuality of the artist, in what he can do that no one else can do to the same degree. We accept, tacitly, the fact that all men are different. A good photographer, like any honest artist, photographs what he sees and feels. The greater his intensity and integrity, the more force and passion there is in his relation to the world, the more he photographs inevitably—himself. When he tries to photograph what for him is not basic but merely intellectual, his most consummate skill will produce a feeble thing.

Strand has the grin of a ten-year-old, and he dearly loves a pun, even at his own expense. He loves gaiety, warmth, affection—the more because he is a man who has been deeply hurt, a man nakedly accessible to pity, a man of idealisms and devotions, a man who fights on after everybody else has lain down their arms, and sometimes wins a lone, unlooked-for victory. His vision of life is essentially tragic—as what thinking man's is not? If there are areas of life that he does not express, the character of his vision is nonetheless noble, profound and majestic. And his statement of it has a frightening power; it looks like ice and is actually like white hot steel.

Now he is at work on a book about Italy, developing the material together with his new collaborator, Zavattini, the distinguished writer of such films as *Bicycle Thief*, *Four Steps in the Clouds*, *Miracle in Milan*, and *Umberto D.* "This is his (Zavattini's) birthplace," writes Strand, "the village of Luzzara, where he is much loved and, of course, honored. So everybody knows about our project—folks standing all around in the local café as he talked about it. This is, I think, a right and happy way to approach this sort of a book, for this will be largely a book about people. This is the completely non-picturesque part of Italy—the country flat—the river—the myriad of farms—the design of many fields, poplars and vines. It is tough, but begins to reveal itself. The people are wonderful—very friendly—ready always to help in any way we ask. So we will see!"—THE END

(Note: *La France De Profil* may be purchased from the following stores in the United States:

Wittenborn and Co., 38 East 57 Street, N. Y. 22, N. Y.; French and European Publications, Inc., 610 Fifth Avenue, N. Y., 20, N. Y.; Museum Books, 49 E. 43 Street, N. Y., N. Y.)

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WHICH 35MM FILM?

(Continued from page 74)

undetected by the subject. Only a dull glow is visible from the bulb.

Exposure meters are sensitive only to visible radiation and may give unreliable results with infrared film. Suggested outdoor settings: 1/25 sec. at f/8 for distant landscapes; 1 sec. at f/22 for nearby landscapes and architecture.

Infrared rays do not focus on the same plane as visible rays. If your lens does not have infrared focusing marks on the barrel, always use the smallest lens opening possible. The depth of focus will compensate for the difference in focusing planes. For use with artificial illumination, consult the Kodak Data Book mentioned above.

Positive transparency films

Positive black-and-white 35mm transparencies for projection can be made in

two ways: by direct exposure in the camera on Kodak Direct Positive Panchromatic Film, or from existing negatives by printing on Kodak Fine Grain Positive Film. These films have extreme fine grain but proper exposure is essential. Kodak Direct Positive Panchromatic Film must be processed by reversal. Eastman Kodak Co. does not do this processing but does supply a special set of chemicals for it. Some local photo finishers offer a developing service.

Cartridges, bulk or spools?

Films are marketed by manufacturers in several forms. The 20 and 36 exposure film cartridges are best known. They offer a convenient method of purchasing film. All the user need do is to load the cartridge directly into his camera.

The use of bulk film can reduce film costs to as low as a cent per picture. Bulk film is generally available in 27½ ft. lengths, notched and numbered for

35MM BLACK-AND-WHITE FILM LISTING

(Continued from page 75)

LINE COPYING

Fine Grain Safety Positive. Color Blind. Blue sensitive only. Mfr., Eastman Kodak Co., Rochester 4, N. Y. ASA: Daylight 12, Tungsten 3. Weston: Daylight 10, Tungsten 2.5. Development: Kodak D-11, 7 min. 100 ft. \$2.52.

man Kodak Co., Rochester 4, N. Y. ASA: Daylight 1, Tungsten .25. Development: Kodak D-76, 4 min. 100 ft. \$2.52.

Microcopy. Mfr., E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del. ASA: Tungsten 8. Weston: Tungsten 6. Development: Kodak D-76, 7 min. 100 ft. \$4.40.

POSITIVE TRANSPARENCY

Fine Grain Safety Positive. Mfr., Eastman Kodak Co., Rochester 4, N. Y. 100 ft. \$2.52. Mfr., E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del. 100 ft. \$2.19. These films may be used to make slides or transparencies from your negatives by the usual contact or enlarging methods. They are roughly twice as sensitive as fast enlarging papers. Slides may also be made by loading positive films into the camera, and copying negatives that have been illuminated from behind. Look under *Films For Continuous Tone Copying* to find film speed ratings. Many kinds of meters may be read by placing cell in contact with illuminated negative. Consult the instructions booklet for your meter, or write to the meter maker for special instructions. Development: Kodak Dektol diluted 1:2, or any developer for paper. Developing times are from ¼ min. to 7 min. depending upon contrast desired. Short exposure and long development give high contrast, and vice-versa.

Kodak Direct Positive Panchromatic. Mfr. Eastman Kodak Co., Rochester 4, N. Y. ASA: Daylight 64, Tungsten 50. Weston: Daylight 50, Tungsten 32. Development: Reversal processing with Kodak Direct Positive Developing Outfit. Not processed by Kodak. Local photofinishers may offer this service. 100 ft. \$7.90.

INFRARED

Infrared. Mfr., Eastman Kodak Co., Rochester 4, N. Y. ASA: Tungsten 20, Weston: Tungsten 8 with Kodak Wratten 25A (red) filter. No film values can be given for daylight since there is no fixed relation between visible and infrared radiation. There is, however, a relatively fixed relationship between visible and infrared rays emitted by a tungsten light source. Development: Kodak D-76, 9 min. Kodak Microdol, 10 min. 20 exp. cartridge \$1.23. 50 ft. \$4.25.

CONTINUOUS TONE COPYING

All films listed under *Medium Speed* Films are suitable for continuous tone copying. If more contrast is needed, any of the films listed under *Slow*, *Fine Grain* may also be used. However, the Exposure Indexes and Weston Ratings should be used with readings by incident light, or reflected light taken from a gray card of 18% reflectance, such as the gray side of a Kodak Neutral Test Card, placed over the original to be copied. Reflected light readings may also be taken from a white card. In this case give five times the calculated exposure. Normal development recommendations should be followed. Other films sometimes recommended for continuous tone copying follow:

Fine Grain Safety Positive. Color blind, blue sensitive only. Mfr., East-

five loadings of 36 exposures. Larger rolls of 50 and 100 ft. can also be had but are seldom notched. These rolls must be loaded into 35mm cartridges. Bulk loaders which hold the rolls in lighttight containers and permit loading the cartridges in daylight can be used. There is a great danger, however, in loading old cartridges. Film scratches easily. If empty film cartridges are to be used, they should be examined carefully for grit in the felt light trap. Only cartridges in perfect condition should be considered for reloading.

A novel film-spooling method is offered by the Gevaert Co.—a 36 exposure daylight refill. This consists of a spool of film with a black paper leader. It may be loaded into a cartridge in daylight. The same risks stated for bulk loading also apply to the daylight reload insofar as cartridge condition goes.

Take warning

Nearly all the recognized film manufacturers appear in the listings on page 75. There are, however, a number of concerns which sell films in bulk or reloaded cartridges that are manufactured for use in professional motion picture cameras. Although many of these films bear the same names as those made for still cameras, they have different characteristics, suitable only for motion picture use. Grain size is generally large.

Most miniature camera films are coated on a slow-burning safety film base. But some films (particularly those originally designed for motion picture use) may be on nitrate stock. This film is highly inflammable and very dangerous. To test a film for such a nitrate base, cut off about an inch from the cartridge or bulk roll. Place it in any fireproof receptacle. Attach a match to a long wooden or metal rod. Light the match while standing well back from the film and then ignite it. If the film flares up furiously it is a nitrate based film and you should not handle it. If it burns slowly, it has a safety film base.

It should be unnecessary to warn 35mm camera owners not to use anything but the finest emulsions. Film is one of the smallest expenses a photographer has. But the final picture can't be any better than the film on which it was taken. Choose wisely.—THE END.

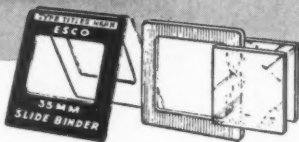
CORRECTION: AN IMITATION IS NOT A PROTOTYPE

In the *Behind the Scenes* column of the August issue we began an item as follows: "Japanese prototypes of 35mm German miniatures and twin-lens reflexes are no longer news." This was a slip of the typewriter—we meant to say "imitations". A prototype is an original or model from which duplicates or copies are made. Many Japanese cameras are copies or imitations of well known German types.

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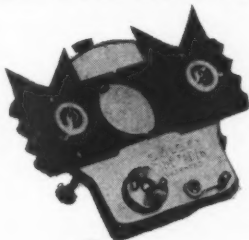
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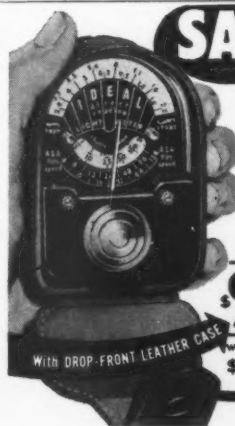
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THEY WON THE INTERSERVICE

Modern sends valuable prizes to ten service men

THE AIR FORCE won a clear-cut victory in the Fourth Interservice Photography Contest, just ended, taking six out of ten awards, including first prizes in both the black-and-white and color divisions. The Navy came in second, with three prize winners, while the Army had only one of the ten top places.

In addition to certificates awarded by the Department of Defense, each of the ten winners will receive a separate prize from MODERN PHOTOGRAPHY in the form of a valuable camera or other photographic equipment. This magazine had no part in the judging or administration of the contest. However, last November the prizes were offered to provide additional incentives to service men and women to enter the contest. To make the awards most attractive, contestants were given a wide selection of prizes to choose from, if they won. Duplicate prizes were offered for first, second and third place in both

the black-and-white and color divisions of the contest.

First prize was the choice of: Rolleiflex with Schneider Xenar Lens, 4 x 5 Linhof Super Technika with range-finder and one lens, Stereo Realist camera and viewer, Canon IV, Contax IIA, Leica IIIf, Bell & Howell 8 or 16mm turret movie camera.

Second and third prize winners had the choice of: Graflex 22 twin lens reflex, Kodak Signet 35mm, 2 1/4 x 3 1/4 Century Graphic, Revere 8mm turret movie camera.

Fourth to seventh prizes to be chosen from: Weston Master exposure meter, Norwood Director exposure meter, Quick-Set tripod, Diamond Pak-All gadget bag, \$25 worth of black-and-white or color film.

As soon as the ten winners were announced, letters went out from MODERN to the photographers, asking them to pick their own prizes from the list of choices. A list of the winners and their choices follows.

Black-and-White Division

1st and best of show: M/Sgt. Arthur F. Fawcett, AF (Linhof).

2nd: FC/1 John J. Krawczyk, Navy (Graflex 22).

3rd: Capt. Tegu J. S. Tegu, AF (Century Graphic).

4th: S/Sgt. Donald V. Dover AF (film).

5th: LCDR John Paradiso, Navy (Norwood meter).

6th: Sgt. John R. Chapman, Army (film).

7th: A/1C Raymond E. Utt, AF (tripod).

Color Division

1st: S/Sgt. George W. DeVoucalla, AF (Linhof).

2nd: Lt. Clifford H. Sinnett, Navy (Century Graphic).

3rd: M/Sgt. Francis S. Kalinowski, AF (Graflex 22).

The winners of the contest were chosen by a panel of three judges from 175 pictures which had been sent to Washington, D.C., from various armed forces commands. These 175 had been picked from thousands of pictures submitted in local contests held all over the world. June 15-30 they were on exhibition in the Concourse of the Pentagon in Washington. During July and two weeks of August they will be shown at the Smithsonian Institution.

Although MODERN's offer of prizes was not made until the contest had been underway for some time, the response was most encouraging. As a result, MODERN PHOTOGRAPHY will give prizes next year to the winners of the Fifth Interservice Contest, now being organized. Members of the Armed Forces interested in this contest should keep in touch with their Special Services officers and watch for announcements of the rules.



E PHOTO CONTEST!



These are some of the prize winners in the Fourth Interservice Photography Contest. *Top left*, 4th prize, *Wind and Waves*, by S/Sgt. Donald V. Dover, Air Force. *Top right*, 2nd prize, *Anchor Detail*, by FC/1 John J. Krawczyk, Navy. *Left*, 3rd prize, *Reflection in the Eye*, by Capt. Tegu J. S. Tegu, Air Force. Each of the ten prize winners is receiving a separate prize from MODERN PHOTOGRAPHY, a valuable camera or photo accessory.

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After a careful selection of current photographic books, we recommend the following to our readers. If you don't see the book you want, query us anyway. Chances are we can get any in-print, photographic title you want. Also see book reviews, page 42.

ANNUALS

- 1 Universal Photo Almanac New 1953 Edition**
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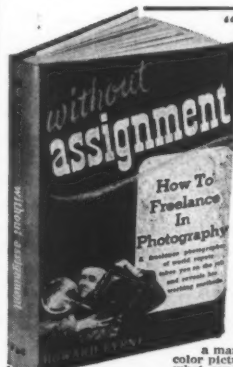


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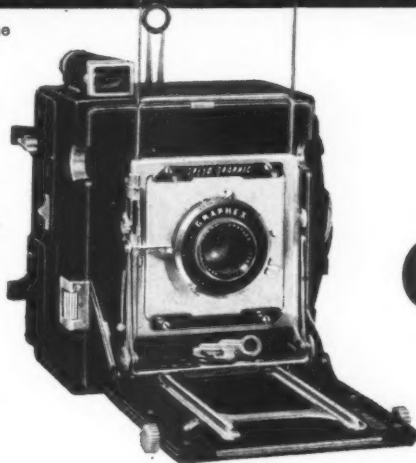
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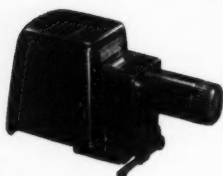
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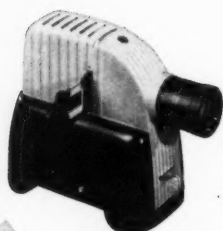
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